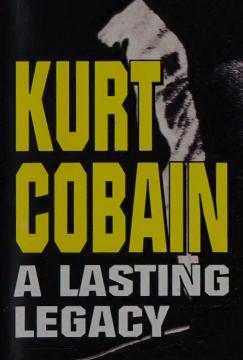
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# **MANSON IS AMERICA**

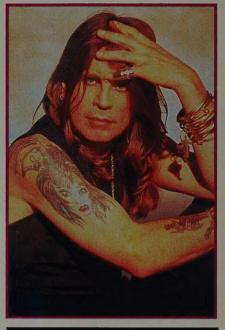
This is an open letter for all those stupid less informed people who don't like Marilyn Manson. Go ahead and call him perverse because he can take it. Show us how ignorant you are so we all can have a great laugh. Marilyn Manson is America and that's not gonna change. Sooner or later you will have to accept it. Manson and gang uncovered what society has been hiding for far too long. Society is sick and twisted and I know I don't want to be a part of it. Not since my darling Marilyn has there been a rock star that has so much

understanding about what's happening in the world, or puts so much meaning into their music. The same goes for Nine Inch Nails. So people, when you look at him, don't freak, but try to have a little understanding. Just because you can't stand to see anything or anyone different from you, you have to be judgmental. All that proves is that you are insecure and don't know any better.

A Marilyn Manson fan from the Midwest

# **MORE MARILYN MADNESS**

Okay, so Marilyn Manson doesn't



# Ozzy: No different than Marilyn?

appeal to everybody, but does that mean you have to mock him? So what if he's different from you. He's probably a lot smarter than you too. Marilyn Manson knows just how to shock and go straight for the jugular vein. There's never been anything like him before. He writes songs that mean something to him. So what if he screams and performs risque acts onstage? He is an artist—a true artist. How many times do you get upset and scream? That's what Manson does. Music should be an escape and it should be enjoyed. I am grateful for acts like Marilyn Manson. If you can't handle it, then don't listen to it.

# Sincerely, Z. Shapiro

This is in response to J.G. a reader who says he hates Manson. How can anyone take a rock and roll lyric so seriously? I don't understand that. Have you ever sat down and listened to one of Marilyn Manson's CD's? His music is great and it speaks for our generation. Marilyn is the Alice Cooper of the '90s. He's no different than Alice except he's more intense and sincere. If you wimps don't like it, go listen to *Disco Duck*. Or maybe the Village People is more your type of music.

B.M. Beulah, MI

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# IN VINNIE VINCENT'S DEFENSE

I am writing because I am deeply offended by S. Miller's letter concerning Vinnie Vincent. Who are you to say that most Kiss fans have so little respect for him? If you knew anything about Vinnie Vincent, you'd know he publicly acknowledges Kiss for the break they gave him in the business. Even though Vinnie wrote 90 percent of the Kiss material from that era (do your own research), Gene and Paul refuse to give any respect to Vinnie for his efforts. Look at the songwriting credits on the **Creatures of the Night** 

# Slayer: Making everyone feel good.

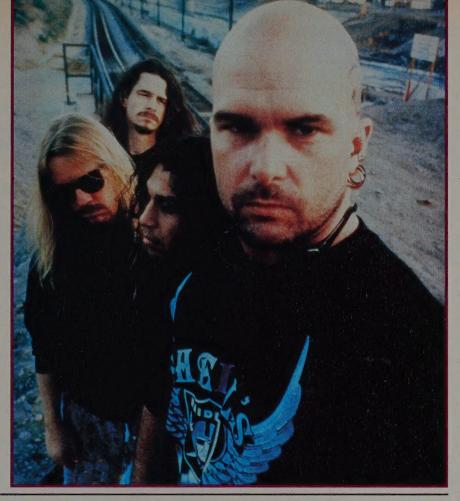
and **Lick It Up** albums and you'll see that dear Vinnie played a crucial part in Kiss' "Return To Prominence" in the '80s. Do you actually think Gene and Paul were responsible for this? Think again! What a shame it is to pay \$11 for Vinnie's EP, but yet you are happy to shell out \$150 for the *Kisstory* book with their autographs. Before you go around dissing Vinnie Vincent, you really should have some idea what you are talking about. Vinnie rules!

R. Garrison

That letter about Vinnie Vincent in a recent issue is total bull. Hit Parader. you should check your sources before print such garbarge. I know for a fact that Vinnie cares about his fans and I think it stinks how you try to degrade him, especially after he paid big bucks to advertise in your magazine. I saw Vinnie autograph many items at the convention for free. So what's the big deal about paying \$20 for his fulllength CD—personally autographed? I think that's a great bargain. Plus when you buy his CD you get a Vinnie Vincent guitar pick, an autographed 8 x 10" photo and an autographed folder. I am a true fan of Vinnie Vincent and it ticks me off when you and other rock magazines degrade him. You know there is more to today's rock music than depressing songs written by depressed and angry rock songwriters. So get off it. What makes Vinnie so great is that he never conformed to any style or trend. He has always been himself and we respect him for that. Vinnie has his own web page on the Internet. Hundreds of fans worldwide on Vinnie's web page demand that you print a rebuttal. After all the obstacles he's overcome in his career, he deserves it!

D. Cataldo #1 Vinnie Vincent Fan

I am a huge fan of heavy metal music. I have been since the '80s. I've got all of Metallica's albums. I could care less







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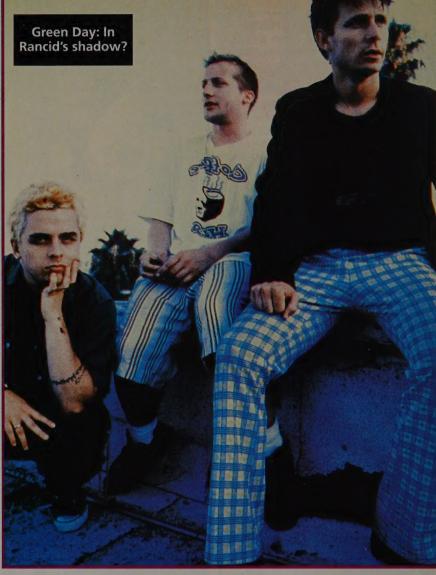
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about all this alternative rock music. I think it's crap. I still play Metallica albums from eight years ago and they sound great to me. Music should be enjoyed. There shouldn't be any style, or the latest craze. People should listen to music because it makes them feel good, not because it's the latest sound and you have to be cool. Whether or not metal makes a serious comeback, I'm still gonna go out and buy the next Metallica album, or the next Pantera, Slayer or Cathedral album. I say to your readers, don't pay any attention to what is trendy. Listen to what you want to listen to.

Sincerely, D. M

I want to say thank you for all the variety and equality of band coverage you give. **Hit Parader** rules! However, I feel compelled to complain about some of your readers. I am referring to those people who dis Nine Inch Nails and Marilyn Manson. We are not sick perverts because we enjoy these two bands' music. I say take a class and

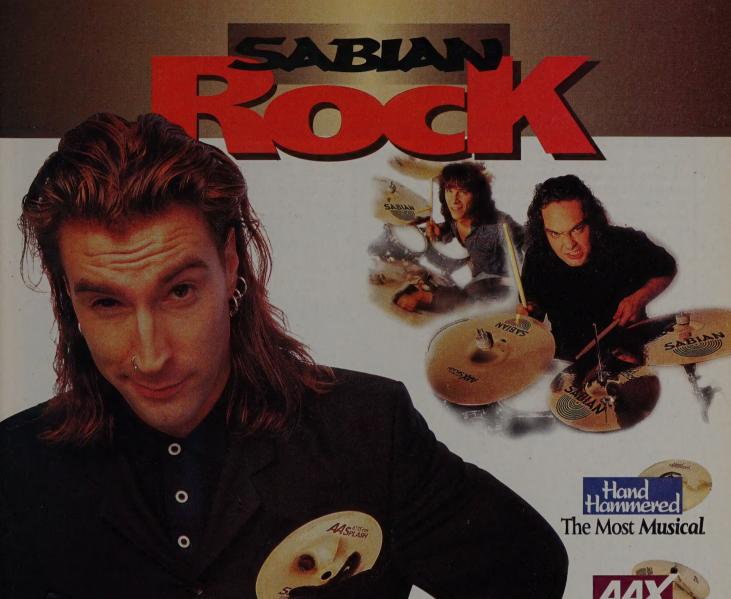
learn something about reality. If you think you are so much better, than go out and try to sell as many albums as Trent Reznor. You may not appreciate their music, but there are thousands of fans out there that do. So how can you say the music sucks? It looks like you are the one who is having a problem finding a way around the explicit lyrics in order to see the true meaning of these bands' songs.

C. Pearon

# SICK OF GREEN DAY

I am a faithful reader of **Hit Parader**. However, I have one complaint. Please stop putting in stories on Green Day. They are not this great band, nor are they one of the best punk bands of our time. If anything they could never be as good or honest in their music as Rancid. I think you should give more attention to Rancid and Offspring. Please give more coverage to these bands that really have something substantial to contribute to the music scene and ditch Green Day.

Real punk lives, Red Hook, NY











SEAN KINNEY (Alice in Chains), ROD MORGENSTEIN (Dixie Dregs, Rudess-Morgenstein Project), JASON FINN (Presidents of the United States of America)

# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

The rock wires are still burning over rumors concerning the newly-realigned Motley Crue. It seems as if a number of inside sources have expressed concern over the wild and crazy lifestyle that some of the band's members have resumed living. While it's not being stated which band members are living the high life, most fingers seem to be pointing at Tommy Lee. Fresh from his marital problems with the bodacious Pamela Anderson. While it seems that once-and-future vocalist Vince Neil has been behaving fairly well since his return to the band, some insiders are already predicting that Lee's wild

behavior may spell trouble for the Motley men in the not-so-distant future.

"I think they'll be okay," our man-on-thescene said. "But Tommy's private life has a definite ripple effect. The band had just finished recording their new albumtheir first with Vince in five years— when Pamela began divorce proceedings. It had a definite impact on everyone around him. It wasn't a secret that he was running wild while Pamela was home with their baby, now I know Nikki Sixx is more than a little worried about his well being."

THOUGHT FOR THE DAY: Who is Marilyn Manson's optometrist?

**Bush** seem to be a little surprised by the degree of attention their latest disc, **Razorblade Suit-**

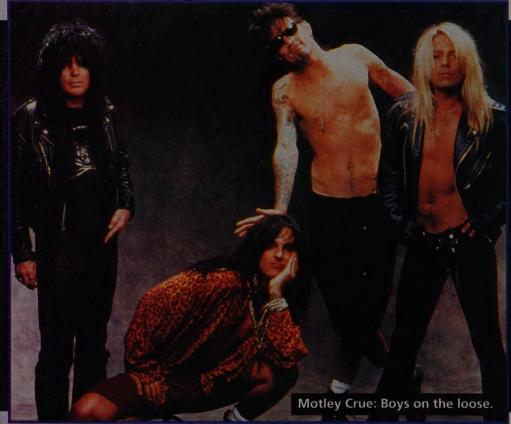
world-wide basis. While the band enjoyed incredible success in North America with their debut disc, **Sixteen Stone**, sales definitely lagged behind in Europe and Asia. This time around, however, even the group's native England— a place that virtually turned their back on Bush in 1995— the reaction to the group's sophomore effort has been nothing short of staggering. In addition, the group's recent tour of Asia and Australia proved to be a sold-out success.

"It really was quite incredible," said bassist Dave Parsons. "We really didn't know what to expect in Japan. But the fans were really wonderful to us. They sang along to the songs they knew, and even tried to sing along to the new ones— even though they'd never heard them before! It was really a lot of fun."

Quiz question: Name at least four guitarists that have recorded with Ozzy Osbourne over the last 25 years.

Just when things looked really bleak in the world of Guns N'

Roses, with guitarist Slash stating that he had "quit" the band, and Axl Rose plodding ahead with a new guitarist, it seems as if things have taken a turn for the better. Apparently the ever-tempestuous Mr. Rose has listened to high-level forces at GNR's record label who advised him that they would be less-than-thrilled if Slash was not included in the first Guns project in four years. Usually one to do exactly the opposite of what others want, Axl evidently took the worlds to heart and actually extended a bit of an olive branch in Slash's direction, there's still no word, however, as to when



and if the dark-haired guitarist will choose to rejoin the Top Gunners.

JUST WONDERING: Can white guys really rap?

So, seriously, how close did Marilyn Manson come to fulfilling his tongue-in-cheek (we hope) prediction of killing himself on stage before 1996 drew to a close? Apparently not as close as he'd like us to believe. Supposedly Mr. Manson leaked rumors to various segments of the media that he was going to do himself in on either Halloween or on New Year's Eve. Well, both days have come and gone, and Manson is still very much alive and well. Nothing more than another Marilyn media stunt, you say? Well, we're not so sure. A well placed informant insists that Manson actually did consider taking a long walk off a short stage late last year, but couldn't quite figure out how to accomplish his headline-grabbing stunt.

Quiz Aswer: Tony Iommi, Jake E. Lee, Zakk Wylde.

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ach issue, Hit Parader journeys back in time with a rock and roll star to learn about his formative years This month's time traveler is quitar maestro. Steve Vai.

There's no doubt about it, Steve Vai is a mighty friendly sort of guy- the kind of dude you'd want to invite over to watch the big game or hang with at the local pub on a cold winter's evening. Whether it's discussing his latest album, Fire Garden, or talking about his various non-conventional beliefs, this Long Island, New York native

has now emerged as one of the most engaging personalities— as well as one of the most respected guitaristsin the rock world. While he still occasionally seems a little shy about discussing various aspects of his personal life ("You actually know about my fasting? You want to talk about that?"), as his recognition increases, it seems that more and more people want to find out all they can about this good looking guitar hero. He may have come tantalizingly close to stellar recognition in the late '80s during his "hired gun" stints with the likes of David Lee Roth and Whitesnake, but now firmly entrenched on his own, Mr. Vai seems well on his way to becoming a household name; the only problem is that he's not so sure how he feels about that.

"It's a little strange for me to think of myself in that way," Vai said. "I never set out to be a star; I've always viewed myself primarily as a musician. But I'd be denying the truth if I said I didn't enjoy the recognition that this industry can provide. Otherwise I guess I never would have worked with people like Roth or Whitesnake. You can try and be commercial, yet maintain your artistic integrity. That's something I truly believe. There's no reason to sacrifice one for the other."

Ever since he first picked up a guitar and started taking lessons (fellow six string master— and current touring partner— Joe Satriani was one of his teachers) Vai has been taking his own path to the top of the rock pile. Rather than merely hitting poses in front of the mirror, Vai has combined a uniquely theatrical flair with a technical knowledge one would be hard pressed to top. As a teen-aged student at the prestigious Berklee College, he came to the attention of Frank Zappa, with whom Vai soon formed an exciting and lasting musical

# BY RON DANIELS

relationship. For five years he stayed at Zappa's side, learning all he could from the eclectic music master. Then it was on to a brief stint in the hard rock band Alcatrazz, where he replaced another guitar prodigy, Yngwie Malmsteen. But unlike Malmsteen,

Steve Vai: "I never set out to be a star."

Vai from his earliest band days, continually showed an ability to adapt to his surroundings and make his playing fit into whatever style was needed.

"I've never been the kind of guy who compares himself with anybody else," Vai said. "I'm certainly aware of other players, and I respect all of them. But it's for others to make the lists and do the comparisons. All I can say is that I'm very happy with my ability— with what I can do with a guitar. I can do the guitar solo thing, or I can do the band thing, which is something I've been well schooled to do."

Indeed Vai has learned the intricacies of the "band thing" from some of the best. In addition to his half-decade with Zappa, his time spent with both Roth and Whitesnake taught him the dos and don'ts of arena rock. While some purists scoffed at the con-

> cept of such a mercurial talent being "shackled" by the confines of commercial rock, Vai looked at his time in those platinum-coated acts in an entirely different way. Not only was it his chance to experience arena rock first hand, but it also allowed him to gain the financial foundation to do whatever he chose to do in the years ahead.

"It always surprises me how many people want to know how much money I made with a band like Whitesnake," he said with a smile. "Is it really that important? The fact is that David Coverdale made a very generous offer for me to join that group, and I was only too happy to accept. There's nothing wrong with that. I believe I added something to the

band, and they helped me learn new things as well."

Today, with **Fire Garden** already the most successful solo project of Vai's career (and the first upon which he tackles the new frontier of singing), the gifted quitarist is already looking ahead to new horizons. He's currently working on an orchestral album of his works, as well as a Zappa tribute album. But that doesn't mean that his attentions

will be diverted for long from playing his own unique brand of hard-driving rock. For Steve Vai there are 24 hours in every day, and seven days in every week, so there should be enough time for EVERYTHING.

"Who needs sleep?" he said. "I have a lot of different things that I want to do musically in the months and years ahead. There are a lot of exciting projects that are in my mind. All it'll take to get them done is a little hard work and a little imagination."



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here was a time not that long ago (actually it was almost a decade, but who's counting?) when it seemed as if just about everything was perfect in the hard rockin' world of the L.A. Guns. They were charter members of the then-happening West Coast metal scene, had a hit single (The Ballad Of Jayne), and enjoyed a string of chart topping albums that managed to sell over 5 million copies world-wide. Their faces appeared with singular regularity on MTV and on fanzine covers, and band leader Tracii Guns was hailed far-and-wide as a key spokesman for the ever-controversial El Lay rock community. But then things began to change for L.A. Guns. Both the world's musical climate, and the climate within the band itself began to radically shift. A rift developed between Guns and almost every other member of his group, forcing the band into virtual seclusion for the better part of five years. Now, however, just as everyone who still gave a hoot about L.A. Guns had long-since written off the band, these seminal West Coast force has risen its ugly head once again.

"We're a band that just won't go away," Guns stated. "But we've always been the underdogs—the guys who had to fight for everything they ever achieved. We've

"We're a band that just won't go away, no matter what anyone says or does."

always felt like the forgotten cousins of rock and roll. We never got the kind of respect our success may have earned. But unlike a lot of the other bands who were on the same L.A. scene that we were, we've managed to maintain our level of success. We haven't let any trends or shifts in taste take us away from what we do best— and that's play rock and roll."

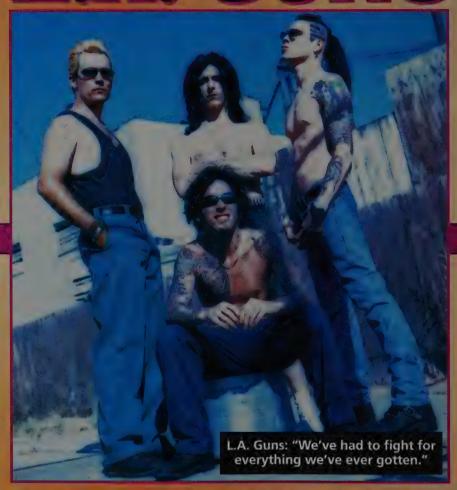
To their credit, on their latest album American Hardcore, this realigned version of L.A. Guns (featuring guitarist Guns, drummer Steve Riley, bassist Johnny Crypt and vocalist Chris Van Dahl) have drastically retooled their pop/metal approach, adding a variety of exciting, raw, cuttingedge elements to their base strategy. For a while during the mid-'90s the group's hold-over members, Guns and Riley, considered scrapping the L.A. Guns concept and continuing on under a new moniker. But once they encountered Crypt and Dahl- who had worked together in Boneyard— they immediately sensed that they had found the missing elements to the L.A. Guns puzzle.

"We knew we had to drastically restructure what we were doing, and who we were doing it with," Guns said. "The band had run out of steam, Steve and I knew that we needed to find some

young, hungry musicians in order to continue on. Then one night we happened to wander into a club and there was Boneyard tearing it up. We both immediately saw that Chris and Johnny were just what we were looking for. At first, when we approached them about working with us they didn't think we were serious. But we quickly convinced them

surprisingly fresh and insightful manner. While Guns occasionally gives in too readily to his desire to be a big-time guitar show off, and Dahl's vocal style can occasionally rub listeners the wrong way, all-in-all American Hardcore represents a welcome return to form for one of hard rock's most enduring—if not exactly endearing—units.

# LA. GUNS



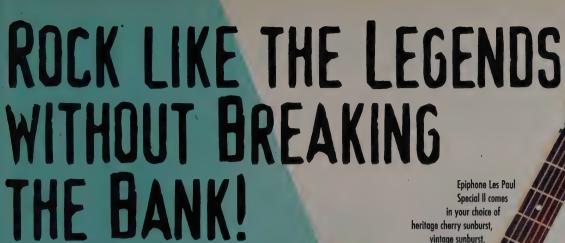
# HARD TO THE CORE

that we were. Since that moment we haven't looked back for one second."

On their latest disc, L.A. Guns show that they still know a couple of tricks that few Gen X bands can ever hope to learn. On such tracks as What I've Become; Hugs & Needles and Give, the band displays an inherent understanding of the hard rock form as well as a special ability to interpret the style's various structural elements in a

BY DANIEL BROWNING

"We called this album American Hardcore because that's what L.A. Guns is," Guns said. "We may not be playing music that appeals to everyone, but we never really were. Yeah, we've had a few hit singles, and that was great, but that was more of an aberration than anything else. This is a rock and roll band, and that's all we ever wanted to be."



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# CAUGHT--- ACT

BY P.J. MERKLE

# STONE TEMPLE PILOTS

Scott Weiland couldn't wipe the smile off of his freshly-shaven face. The Stone Temple Pilots' oft-troubled vocalist was sitting backstage only minutes before going out to perform his first concert in over a year with bandmates Dean DeLeo, Robert DeLeo and Eric Kretz. He held a lit cigarette in one hand, while continuously running the other through his thick shock of multi-colored hair in

a fit of thinly veiled nervous tension. Throughout it all, Weiland kept a fast-paced conversation going with anyone within ear-shot, casting off-color jokes to the roadies and guitar techs as they scurried by, and talking warmly with a variety of friends and media types who had gathered to wish him well. It certainly seemed to all in attendance that he was just trying his best to enjoy the experience of once again being healthy, happy and doing what he loved more than anything else—making music with STP.

"I missed just being with the guys so much," said Weiland, as he explained his six-month stint in rehab following his well-publicized heroin bust last year. "I thought that everything that meant something to me in my musical life might have been taken away from me through my own stupidity. I really had no idea how the guys were going to act. Then last September I got a call saying 'How are you doing?' When I told 'em that I was fine, the next question was 'You want to tour?' Two weeks later we had this

thing booked and ready to go."

Things can certainly work fast in the world of rock and roll-if, and only if, all the players really want to make something work fast. In the case of STP it was certainly no secret that there were some major hills (maybe we should make that mountains) to climb before the band's members could even think about reforming one of the most successful groups of the decade. Weiland's '96 drug bust had created a sizable rift within the group, and many rumors indicated that the DeLeo brothers had grown sick and tired of putting up with Weiland's "childish" actions. For many months it seemed a virtual certainty that STP was to be no more. But then last September, Dean and Rob suddenly got the urge to try it again. Reports emanating from Weiland's rehab facility indicated that the singer had truly kicked his nasty habits this time around, clearing what appeared to be the major hurdle blocking the proposed "reunion." Faster than you can say "tiny music songs from the Vatican gift shop", STP was back together and ready to hit the road.

"It did happen quickly," Robert DeLeo said. "Dean and I were talking and it just hit us; if we're ever going to get the band together and get back on the road, now would be the time. We haven't been on tour in well over a year, and we've never had the chance to play any of the songs from **Tiny Music**. We wanted to do that, and we realized that the only way to do it was getting together with Scott. "Once on stage, it seemed as if STP had lost none of the drive and determination that had made them one of the top live attractions in the rock world during the early '90s. If anything, with Weiland appearing more focused than ever, the band ripped into such classic tunes as Sex Type Thing and Unglued, as well as new songs like Big Bang Baby and Lady Picture Show, with an intensity that at times bordered on the psychotic.

There was no holding back for these Pilots! It was as if a year's worth of frustration, anger and confusion had all become channeled into their stage presentation, transforming a "mere" music event into a true celebration of both life and rock and roll. With Dean laying down a steady stream of guilar thunder, and Rob and Eric laying down the group's rock solid rhythms, on stage STP was a virtual rock and roll riff machine; but it remained the quixotic



Scott Weiland: "So you thought STP had a new singer?"

Weiland who remained the center of everyone's attention. Some came to see an accident-waiting-to-happen, others came to see and hear what had been called "the best band working today." What all came away with, however, was a sense that the STP express was definitely back on track.

"I don't want to dwell on what happened in the past, Weiland said. "I feel very bad about it, but it's gone. I can't do anything to change what might have happened back then. All I can worry about is the future, and I'm incredibly confident about that."

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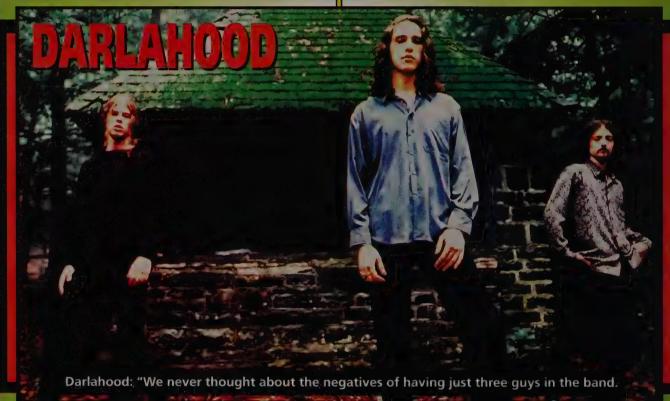
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It's been long speculated that the era of the pure rock and roll power trio is a thing of the past. Sure, you've still got the occasional ZZ Top/ Rush-styled unit kickin' around— bands that manage to present a veritable wall-of-sound via only six pairs of hands and feet. But there's little doubt the so-called Golden Age of the Power Trio has been relegated to the back pages of the rock history books, replaced by double guitar grunge attacks and ten-strong rap ensembles. Just don't tell the members of Darlahood that their three-man approach is somehow out-of-touch with the times. While guitarist/vocalist Luke Janklow, drummer Joe Magistro and bassist David Sellar aren't about to cite the likes of past rock trios

they further refined their writing and playing process. The harsh winter of '96 turned the band's members into virtual recluses, but they used the time during which they were snowed in ("virtually the entire months of January and February," recalls Janklow) to assemble a demo tape of the hard-hitting material that eventually evolved into their debut disc.

"Being trapped like that allowed us to focus on the task at hand," Janklow said. "We were able to get really intense and work on the material until we were happy with it. Luckily, the house we were living in was big enough so that we could get away from one another when we needed to, but it also gave us the incredible lux-



like Cream or the Jimi Hendrix Experience as their primary influences (or even influences at all) they do admit that they share a unique bond with those halcyon rock heroes— the challenge brought about by placing an entire musical burden on the shoulders of only three rock and roll war-

riors. But as Darlahood prove on their debut disc, Big Fine Thing,

they're more than capable of handling the challenge.

"I never thought about the benefits or the negatives of having three guys in the band," Janklow said. "It's not something I necessarily planned. It's not supposed to be any sort of statement. It just kind of worked out that way. The only thing I've ever devoted myself to in my life has been playing guitar. Ever since I was a little kid, I loved the way it looked and I knew I wanted to explore what it could do. I was the typical kid who got the guitar, learned how to play Smoke On The Water on one string and then it's all downhill

The beginnings of Darlahood stretch back three years to when Janklow first encountered kindred spirit Magistro, and the pair began writing Darlahood's special brand of dark, moody, grooveheavy songs together. Then, in late 1995, they recruited Sellar and sequestered themselves in a big house in upstate New York where

"Hey, this is supposed to be big, loud rock and roll, isn't it?"

ury of playing whenever we wanted. It was an ideal situation for us to be in. Living up there was a bit too rural for me, after all, I'm from New York City. But in the end the isolation helped us create better songs.

On such tunes as Grow Your Own and Hey Baby (Take Me With You), Darlahood

exhibit a finely-honed ability to craft songs that display an intoxicating blend of power, subtlety and imagination. With Janklow's fuzzed, intense guitar riffs leading the way, and the group's hardand-heavy rhythm section playing with style and skill, throughout Big Fine Thing Darlahood show a degree of musical imagination that belies their limited time together. Now it's time for this rambunctious power trio to take their act on the road, and these boys can't wait to show off a bit upon the concert stage.

"Because of the way we came together, and because of the way we made the album, we haven't played as much live as some other bands," Janklow said. "But we're ready for that. This is a band that was designed with the stage in mind. The songs translate very well to the stage. In fact we recorded a few of the album's tracks live in the studio—that way we were sure to capture just the kind of vibe we wanted. Hey this is supposed to be big, loud rock and roll isn't it?'

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KORN PONE: Jonathan Davis, lead singer for Korn, reports that he's been "pleasantly surprised" by the degree of criticism generated by his band's recent disc, Life Is Peachy. While most bands would run for cover once the Forces Of Bad Taste singled you out, the Korn boys welcomed such a response with open arms. "The coolest thing about this band is that we managed to stay underground despite all the attention. Davis said. "Our fans are very militant when it comes to us, and I think that scares some people—that's cool."

**DOWN UNDER WONDER:** It seems as if Silverchair have already grown tired of answering the question, "why did you

call your new album Freak Show?" The boys in the band have a simple enough explanation for it: they feel as if they're like freaks in a traveling carnival when they're on the road. "People look at us and stare as if we're very strange," vocalist Daniel Johns explained. "It was quite an unusual sensation for us. We thought we'd just make fun of it a bit with the title."

TO THE EXTREME: All reports indicate that the relationship between Van Halen and former Extreme vocalist Gary Cherone is reaching stellar proportions. The band has virtually completed work on their first album together, which according to sources should be available by late this year. Rather than softening up the VH sound, as many had predicted, it seems as if Cherone's presence has added a cutting edge to the proceedings, taking the band into exciting new musical frontiers. "It sounds great," says a studio insider. "It's Van Halen, that's for sure, but with a twist that you wouldn't expect. It's really exciting."

BEAM US UP SCOTTY!: Scott Weiland, the oft-troubled vocalist for the Stone Temple Pilots, states that he's incredibly happy about being completely "clean and sober" for the first time in years. As he tours the world with his bandmates, all of the band's long-time associates are somewhat amazed by Weiland's recent change of heart. Rather than acting moody and evasive, in recent weeks Weiland has been open and friendly with virtually everyone he's come in contact with. "I'm enjoying myself," he said. "It's time that I realized how lucky I am to be playing the music I love with the best band in the world."

THE ROSSDALE HOTSEAT: Bush's Gavin Rossdale can't seem to get his name off of the gossip pages. While he still insists that he's tried to remain loval to his long-time girlfriend, his recent well-publicized liaisons with the likes of Courtney Love and Gwen Stefani have turned Rossdale into rock's latest Romeo— the guy every chick wants. For his part, the ever-cool Brit finds all this extra media coverage a bit amusing. "I don't know what people find so interesting," he said. "I'm just another rock and roll singer who happens to have a great band and a hit record. There's really nothing much more to it. The women I know are the only ones who are still up at 3 AM— when I get back from a show."

MANSON MYTH: Does Marilyn Manson truly view himself as the antichrist— the man designed to bring



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down modern society? Well, it depends on whom you ask. According to some sources. MM does indeed hope to serve as the catalyst for world destruction others insist that Mr. Manson is just another lonely guy looking for a little attention. "The lyrics and ideals expressed on this album are those of a character called Antichrist Superstar,' he said. "I portray that character, as does everyone else in America. Those who fail to admit this are the ones who will be afraid and offended."

CHAIN DRAIN: We keep hearing word that Alice In Chains is bound and determined to get back on the tour trail at some point this year— but they may choose to release a new studio album prior to returning to the road. Reports indicate that the Chains— particularly guitarist Jerry Cantrell— have been busy writing and demoing a variety of new songs. At the same time vocalist Layne Staley continues his battle against substance abuse and has begun appearing happier and healthier than he has in years. With any luck we may finally see AIC in concert (maybe even playing some new tunes) by year's end.

**DISTORTING THE FACTS:** It seems as if Social Distortion's guitarist/vocalist Mike Ness has a nasty streak not only towards the hated "hair bands" of the '80s, but also for many of today's leading alternative chart-toppers. Perhaps Ness' antagonism towards what he views as "poseurs" stems from the fact that his unit had to suffer in the shadows of those pop/metal meisters for many years. But now, with SD riding high, and the likes of Warrant and Poison struggling merely to survive, Ness has taken out the big guns in an attempt to verbally blow away the competition. "The guys in some of today's alternative bands would have been in Poison ten years ago; some of them probably were in Poison," he said. "Alternative music has lost its edge. I can tell you man; you ain't down, you ain't been around.

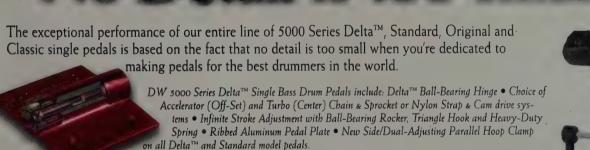
GUNS LOADED?: It's becoming more and more apparent that any future Guns N' Roses project is going to be recorded under dire circumstances. While it is known that vocalist Axl Rose is currently hard at work with a variety of hand-chosen musicians on the next Guns disc, his efforts have apparently turned off long-time Top Gunners, Duff McKagan and Slash. The curly-haired guitarist, in particular, has stated that "Axl has another guitarist in there right now. Nothing against him, but I don't need to be there if he's there. Maybe

AxI and I will get back together later on...maybe not.

METAL WORKS: Apparently Metallica are forging ahead with their plans to release a new album in 1997. The disc. whose contents were recorded during the same sessions that produced the group's recent triple platinum effort, Load, may hit record store shelves by early summer, just in time for Metallica to launch a major U.S. tour. "We're not sure exactly when the next album will come out," Lars Ulrich said. "But the songs are done. It's ready to go."

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t's known somewhat insidiously as the "Sophomore Jinx" It's when students who scored an impressive "3.0" during their freshman campaign, return for their second year with a crashing "1.5". It's when a rookie left fielder hits 40 home runs, only to end up on the disabled list during his sophomore season. And it's when a first-time-out rock and roll unit scores platinum success with their widelyhailed debut only to suffer through the humiliation of failure and rejection when they release their second disc.

To put it mildly, the Sophomore Jinx is exactly what Silverchair is trying to avoid in 1997. As they prepare to hit the tour trail in support of their all-important second album, Freak Show —the follow-up to 1995's triple platinum smash, Frogstomp— these teen-aged Australian aces know that there are many potential pitfalls and roadblocks standing in their path. The rock history books are littered with the names of unsuspecting victims of the dreaded Sophomore Jinx, groups with once-prominent names like Ratt, Skid Row and White Lion, all of whom were in the not-so-distant past, staples of radio and MTV, only to now be little more than trivia book answers to rarely asked

# musical questions. Of course, odds are that Silverchair's Daniel Johns, Ben Gilles and Chris Joannou haven't even heard of the likes of Ratt- after all when that band was enjoying its mid-'80s heyday, these boys were all of 5 years old! But none-the-less, the lessons of rock history

have not been lost on these still-impressionable, highly motivated and extremely intelligent young rockers.

"Everyone wanted to know what we're going to do next," Johns said. "What we did next was make some new music. We don't feel any extra pressure on ourselves with Freak Show just because the first album seemed to do as well as it did. We really had little to do with that; we gave our music to the people who run our record company in Australia, and they kind of did the rest. I imagine that's what will happen this time as well. We finished the new record, handed the tapes over, then kind of forget about it for awhile. Once we've done our part, there's really little else for us to do."

Of course, Johns may be being more than a little modest concerning the role Silverchair played in helping turn Frogstomp into such an incredible international phenomenon. Their willingness to deal on a virtually non-stop basis with all members of the press, spend countless hours creating videos for such songs as Pure Massacre and Israel's Son, and tour the world for the better part of a year (with time off to take their school exams) was the real secret behind Silverchair's surprise success story. Yes, the fact that these boys were all of 15 when they recorded their debut disc helped fuel the pumps of media and fan interest, and yes, their heavy Aussie-cum-Seattle sound seemed tailor made for the quixotic tastes of the mid-'90s. But to anyone with eyes

BY BRIAN GOLDBERG

and ears, it was obvious that there was not one "secret" ingredient that helped propel the Silverboys to stardom— rather it was a heady combination of all the ingredients mentioned above. Now the question becomes one of whether or not Johns and his musical buds are ready, able and willing to do it all over again.

"We liked almost everything about what happened to us," the singer/guitarist said. "Maybe the only thing that bothered us was when people—especially members of our crew-treated us like kids. We were the ones who had to go back to the hotel after a show and have a hamburger and a Coke while they were out having a good time. And we were



the ones who had to have our mothers come on the road with us. Well, we love our crew and we love our moms, but things are going to be a little different this time around."

While they may want to ditch their moms and party with the crew this time around, there's also much that Silverchair want to maintain from their heady 1995 days. What did three now-almost-18 rockers with a multi-platinum album under their belts want to create on their second disc? Were they content to just let a natural musical maturation process carry their riff-heavy tunes in new and exciting directions? Or on new songs like Slave and Learn To Hate did these guys try to force the issue and boldly explore musical lands and new artistic styles? According to the band's fast-maturing members, the answer to all of these questions is a resounding "both"! Apparently on Freak Show Silverchair has attempted to maintain many of the musical qualities that made their debut so appealing, while purposefully injecting a variety of new and far-more-experimental elements into their basic approach. Perhaps it is the band's back-handed way of once-again avoiding comparisons to the likes of Nirvana and Pearl Jam...or perhaps it is just a sign that these teenaged Aussies are growing up.

"The music is different, yet it's definitely Silverchair," a band insider revealed. "I think Daniel in particular is anxious to show off a little— especially in how he's matured over the last two years. After all,

"We don't feel extra pressure with Freak Show just because the first album did so well."

there should be a big difference between the workings of three 16 year-olds who had never ventured far from their homes in Newcastle, and three young men who've seen the world. If there wasn't significant growth I think everyone would be surprised. But, on the other hand, so many of the things that made the first album so appealing are there again this time. It's really quite a magical album. I wouldn't be at all surprised if this one is received even more warmly than their debut was."

Now that their second venture has been released to rave reviews. Silverchair is chomping at the proverbial bit to return to the road, a place where their highly emotive sound won constant praise from fans and critics alike. This time out, however, it seems likely that Daniel, Chris and Ben will work a little harder on their stage presentation, moving around a little bit more and trying to incorporate more visual excitement into their show. At times on the last tour it seemed as if the members of Silverchair were glued in place, standing on stage, head down, feet spread apart, focusing squarely on playing their instruments. Next time, Johns promises fans may even get to see the whites of Silverchair's eyes.

"In the beginning of the tour we were kind of nervous," he said. "But we got a lot better about that as time moved along. By the end of the tour I think we had really gotten the hang of it. There's a lot to learn about rock and roll that goes beyond just making good music. I think we've learned a lot of those lessons... but there are still so many more to learn."

Sometimes it seems as if Marilyn Manson is everywhere— an omnipresent, omnipotent Rock God who has grabbed the world's media outlets by their collective scrotum and is now holding on for dear life. Pass a mid-town newsstand, and his hideously distorted face stares out at you through multi-colored eyes. Turn on the tube, and one of his vision-of-hell videos is virtually assured to instantly assault your senses. And flip on the local rock radio outlet, and a Manson Musical Moment is almost guaranteed to ensue in relatively short order.

Yes, Marilyn Manson has indeed conquered the world—albeit a somewhat disoriented world where his off-center artistic presentations are somewhat amazingly viewed by his adoring followers as true-life slices of brilliance. Manson has utilized the platinum-coat-

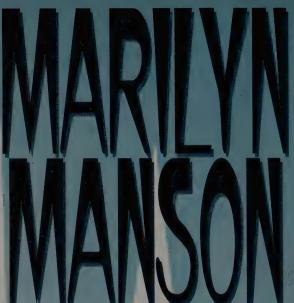
ed power of his 1995 release, Smells Like Children, to invade the public psyche like a stormtrooper from Valhalla, and he has now cemented his python-like grip on stardom with his latest meister work, Antichrist Superstar— a disc that sold over a million copies during its first month of availability. In word, action and appearance Manson is someone apparently to be both feared and loathed. He is a tattooed beat messiah who has used his everwidening sphere of influence to garner what many might view as unwarranted praise for his decidedly outrageous stance on such combustible tropics as child abuse, sex, religion and the "misguided" morals of American society. The very fact that he has managed to turn his bizarre approach into something of a cottage industry speaks volumes about both Marilyn Manson and the society he pricks so mercilessly through his music.

"I view my job as being someone who is supposed to piss people off," Manson said. "I don't want to be just one-of-the-guys. I don't want to be just a smiling face you see on television presenting some vapid kind of easily-digestible garbage. This is rock and roll. I want to be a rock and roll star! Rock and roll is about shaking things up, making people

act and react. That's what I do."

Shaking things up has been

Shaking things up has been the least of Manson's problems since the release of Antichrist Superstar last October. Since then, not only has the singer boldly proclaimed his *somewhat* tongue-in-cheek intention to kill himself on stage after a particularly powerful performance, but he has also been subjected to a variety of other threats from conservative action groups around the country. Make no mistake about it, in the minds of many "right thinking" people, Marilyn Manson has assumed the position of Public Enemy Number One— the figure who most symbolizes everything that Middle America most fears and hates about the dreaded "rock and roll menace." All of this only



# BY PATRICK WINSLOW

makes Mr. Manson smile. To his way to thinking, the only thing worse that being loathed is being ignored...and he certainly isn't being ignored by anyone these days.

"You do what I do because you want attention," he said. "I don't want to overanalyze what I do, but it probably is a thinlyveiled cry for attention. I was just a kid— 14 years old— when I first started putting on my

"I view my job as being someone who is supposed to piss people off."

mom's makeup and wearing Halloween masks in summer. I knew I was different, but it was also my way of getting noticed. All this stuff I'm doing today is really no different—and no more harmful—than that. I just want the world to know I'm here."

What is perhaps just as intriguing as the way the world currently views Marilyn Manson, is the way that Manson views himself and the society that surrounds him. Is this a man who truly believes in the quasi-psychopathic, undeniably twisted philosophies that

PLAYING WITH FIRE

he espouses in song, or is this merely that latest in a long line of relatively benign rock charlatans whose bark is considerably worse than their bite? Depending on whom you ask within the Manson camp the answer to the above question is startlingly different. Some insist that Marilyn is little more than the boy-next-door gone slightly astray; others insist he is a living breathing menace to both society and himself. Either way, Manson— along with his mentor, producer and friend. Nine Inch Nail's visionary Trent Reznor— is fast emerging as one of the most important, intriguing and influential figures of the late-'90s rock scene.

"I don't want to view myself as some sort of taste maker," Manson said. "This isn't an act—this is me! I think that much of what I've done over the last few years has been grossly misinter-

preted by those who can't get past the superficial aspects of the presentation. I want to at least hope there are some people out there that understand what this is all about. I push things to the limits and take so many chances because I understand that each and every day could be our last. Wouldn't you act differently right now if you knew that this could be your last day on Earth? Well, I treat every day that way. The trick is to enjoy each and every day and squeeze every ounce that you can out of it— that is the true Marilyn Manson attitude."

With the success of Antichrist Superstar, Manson's uniquely optimistic, borderline apocalyptic sentiments have began touching an audience now reaching epidemic proportions. His special yin/yang, light/dark, good/bad, death/life philosophies have also proven to be more than skin deep, infecting even the most skeptical among us with a grudging admiration for both Manson's artistic courage and his musical passion. On such new songs as The Beautiful People, and Wormboy, Manson and bandmates Twiggy Ramirez, Madonna Wayne Gacey, Zim Zum and Ginger Fish have managed the nearimpossible— they've homogenized, sanitized and popularized some of the most outrageous and cutting-edge attitudes ever presented in rock and roll. Quite simply, Marilyn

Manson has achieved his omnipresence the old fashioned way, he's earned it.

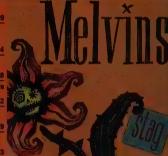
'This album is far more experimental than Smells Like Children, he said. "I freed myself in many ways from any constrictions of convention. There were to be no bounds, no limits to where we wanted to go with the music. Some people have complained that the songs are more depressing this time—well, that may be. But deal with it! My music is a reflection of my own personal reality, but I think it's a reality that a lot of people share. My anger is really on display throughout Antichrist Superstar, and maybe it's the anger of everyone else that needs to come out. Maybe I'm more healthy for this society than people want to admit.





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# BY SHANE WALKER

ow fitting that Danzig's first album in nearly three years, **Blackacidevil**, was released on that most dark, foreboding and unusual of holidays-Halloween, Indeed, the late October, 1996, appearance of this much anticipated disc served as the ideal launching point for an admittedly bizarre, often controversial collection which saw "black metal" master Glenn Danzig return to the rock scene with the kind of musical flourish his long-time admirers not only expected...but demanded! Now, some four months after the disc's appearance, both Danzig and his followers have begun to gather some realistic perspectives not only on the quality of music presented on Blackacidevil, but also on the role that this muscular, multidimensional, outspoken rocker will have in shaping the hard rock world of the late '90s. It's

with customary zeal. "I look around me, and I listen to what's happening in music," he said. "I can't say I've always been excited by what I've heard. But on the other hand, there have been elements of techno and industrial that I have found interesting. To me that is where rock is headed. With this album my intent was to really do something that nobody else was doing. wanted to experiment, to really push barriers. I wasn't sure how the results would turn out, but I must say that I am quite pleasedotherwise this album would never have seen the light of day."

a role that the ever-conscientious Danzig now embraces The obvious demands that Danzig places upon both himself and those around him have definitely taken their toll. While Glenn himself remains as vigorous and as hell-bent as ever, few— if any— of the musicians he's chosen to surround himself with over the years have ever had a prayer of keeping up with his hectic pace. The attrition rate for Danzig sidemen in recent years has been particularly notable, to the point where not one par-

ticipant on 1994's Danzig 4 manages to resurface on Blackacidevil. The new disc was basically a one-manshow for the industrious Danzig, with the man handling all the singing and virtually all the guitar work, in addition to his time-consuming production responsibilities. While he was ably aided throughout by drummer Joey Castillo and bassist Josh Lazie, Glenn admits that

shoulders.
"I refuse
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Glenn Danzig: "I look around me and listen to what's happening in music."

DAMCIM WICE, CIRCLEVIC

28 HIT PARADER

Danzig said. "The guys who I had worked with before seemed to be stuck in some sort of retro attitude. I would explain what I wanted to do and they just didn't seem enthusiastic. I had been through things like that before with Samhain, and I didn't want to go through it again. That's why it's my name on the front of the album. It's not so much that my ego is involved. It's more that I want to know that no matter who may come and go within the band, the name will always be there."

Before you think that Danzig had to go it virtually alone on Blackacidevil, however, it only takes a brief look at the album credits- or a good listen to such tracks as Come To Silver and Hand Of Doom- to note that Alice In Chains' axe master Jerry Cantrell adds his stellar skills to three album tracks. Apparently Cantrell has long been a major fan of Danzig's, and with AIC off the road, and Cantrell having a few relatively free days on his hands, a quick partnership was formed that allowed the guitar great to lend his instantly distinctive six string stylings to the proceedings. Glenn admits that Cantrell's presence, while highly appreciated, was a little intimidating for someone still not totally comfortable with his own still-burgeoning guitar skills.

# "This album's intent is to go where nobody else is going."

"Obviously my style of playing is quite different than Jerry's," he said. "He came in and proved to be just what I was looking for. He's so capable of playing just about anything you ask. He added some brilliant acoustic guitar to Come To Silver, and his heavier work on See All You Were makes that one of my favorite tracks on the album. My playing should never be compared to his—though I hope what I do is satisfactory."

Is that a note of humility we sense from Mr. Danzig? An almost modest expression of musical limitations from a man who acknowledges no limitations and demands excellence at every turn? Perhaps...perhaps not. As quickly as he provides that glimmer of humility, Glenn quickly dashes it by issuing salvo after salvo of hard-hitting self-analysis about his songwriting, his business and his life. After all, here's a multi-faceted individual who has mastered the martial arts form Jeet Kune Do, and who has utilized the fame and fortune his musical career has provided to bankroll his own highly successful publishing and film empire. For your information, Danzig's company, Verotik-which has already established a major reputation in the "underground" comics world— will be issuing their first feature film later this year, at about the same time that Glenn makes his own screen debut in Prophecy II starring Christopher Walken.

"I don't like wasting my time or other people's time," he said. "I just try to weave in and out of the outside world as best I can and then get back into my own world as quickly as I can. I enjoy the disciplines of life. Whether it's training for the martial arts, running a business, or creating music, the same disciplines are involved. You can't fall in love with everything you do. I'm the kind of person who will write a song, and if I play it the next day and don't like it, I throw it in the trash and never see it again. You must be able to analyze your own work."

Despite all of his outside interests, Danzig is now fully prepared to place them all on the back burner for the foreseeable future in order to concentrate on his music full-time. The band (which now also features ex-Prong guitarist Tommy Victor) has already completed a major U.S. tour as "special guests" to Ozzy Osbourne, and Danzig is now prepared to keep his realigned outfit on the tour trail for as long as it takes "to make things happen."

"I'm not motivated by money—but by accomplishment," he said. "Accomplishment means happiness, and happiness is the most

important thing in life."



ew bands in the long history of contemporary music have ever been derided. chided and criticized with more vitriol and vigor than Manowar. Throughout their 15-year-long career, their mindlessly simplistic musical bombast, comic book appearance, and overtly menacing sexual stance made them easy targets for anyone intent on showing the one-dimensional limitations of the hard rock form. Here's a band that

signed one of their record contracts in their own blood, bragged about once being roadies for Black Sabbath and proudly boasted of making the Guiness Book Of Records as "the loudest band in the world." Even during heavy metal's mid-'80s heyday— at a time when bands like Poison and Warrant were actually considered "cool"these Macho Men of Metal were still often the subject of pointed fan abuse and unyielding media criticism. Yet, here we are in 1997, and Manowar are still alive and well. Go figure:

In fact, as we turn into the home stretch towards the millennium, it seems that

vocalist Eric Adams, bassist Joey DeMaio, drummer Scott Columbus and new guitarist Karl Logan may now be near the height of their international powers. Having lost their major label deal a few years ago, Manowar have now resurfaced with a new deal on the mighty Geffen Records label, and a new disc, aptly titled. Louder Than Hell, that seems to ignore all the changes the music world has undergone during the last seven years. While many might view these guys as little more than the '90s answer to Spinal Tap, the fact is that there are a million fans around the world (most apparently in Germany, but more on that later) just waiting to devour the latest musical musings of BY ROB ANDREWS

"The whole purpose of Manowar is to just blow everyone's head off," DeMaio explained. "That's what we do; that's the energy of this band. We're out there to kick ass, we're out there to turn our gear on and blast. We're out there to kill! That's what metal is. Anybody who says otherwise is not playing heavy metal. We will melt your face.

has managed the difficult task of updating many classic metal philosophies while maintaining their own unique artistic stamp. Yes, this is certainly a far cry from the angst-riddled yelps of Vedder and company, and according to DeMaio that's exactly the way Manowar wants it to be.

"We're not into negativity or stupidity," the bassist said. "We just want to perpetuate this incredible heavy metal energy. For

> us, it's not about politics or social ills— it's about escaping from those things. It's about entertainment and fun and release. Listening to our record, seeing us play live is like sticking you fingers in a wall socket, you get charged up.

Why, we can hear you all asking, would a major label like Geffen make such a strong commitment to such an overtiv out-of-stepwith-the-times band as Manowar? The answer, friends, is simple economics. Apparently these boys have developed a rabid following in such out-ofthe-way places as

Germany, Poland and Russia. Their album sales in those countries alone make the release of any new Manowar product an

instantly profitable venture. So Geffen's attitude is whatever Manowar can sell in the U.S., Canada or even England is little more than icing on an already paid for cake.

"Europe has been incredibly loyal to us over the years," DeMaio explained. "I don't believe that European music fans are as trendy as fans in America. In places like Germany, if they like you one year, they still like you the next. But hopefully America will open its ears again to heavy metal in the near future. Who knows? They might enjoy having a good time again.



"The whole purpose of Manowar is to blow everyone's head off."

DeMaio's verbal swagger perfectly reflects the go-for-the-throat musical attitudes presented throughout Louder Than Hell, which, in case you were counting is Manowar's first new release in three years. With song titles like Return Of The Warlord, The Gods Made Heavy Metal and Today Is A Good Day To Die. those who choose not to laugh at these self-professed modern-day warriors may recognize that there's more going on beneath the band's trademark fur codpieces than one might expect. With a sound that harkens back to elements first presented by the likes of Sabbath, Zeppelin and Purple, Manowar

the one-and-only Manowar.

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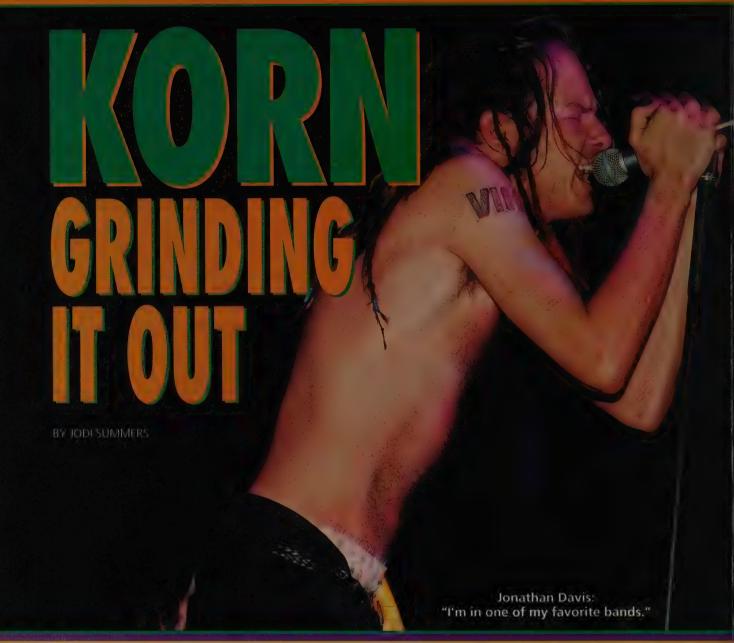
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traight outta Bakersfield, California, Korn arrived on the rock scene in 1995 and were immediately enbraced by aggressive rockers around the world. In two years, vocalist Jonathan Davis, guitarists Head and Munky, bassist Fieldy and drummer David emerged as one of the leading lights of the mid-'90s progressive hard rock movements— a band willing and able to blend punk rock and rap together into one dynamic package.

Korn's self-titled debut album sold more than 700,000 copies without much help from either radio or MTV. They built a fan base the old fashioned way, by going on the road with groups like 311, Cypress Hill, Ozzy Osbourne and Marilyn Manson. Korn have now returned with their second album, **Life Is Peachy** a rap/rock melange of intense music with a raucous attitude. Recently we talked to main man and occasional bagpipe player Jonathan Davis about Korn's goals for 1997...

**Hit Parader:** Do you listen to your album once you finish it?

Jonathan Davis: Oh yeah. I'm in one of my favorite bands. I really love Korn, I listen to us all the time. On tour I listen to it every night, I go to bed listening to it. I love my band!

**HP:** Life Is Peachy is an irreverent collection of tunes like *Shallow, Porno Creep* and *K@#%!*. Where do you get your musical ideas from?

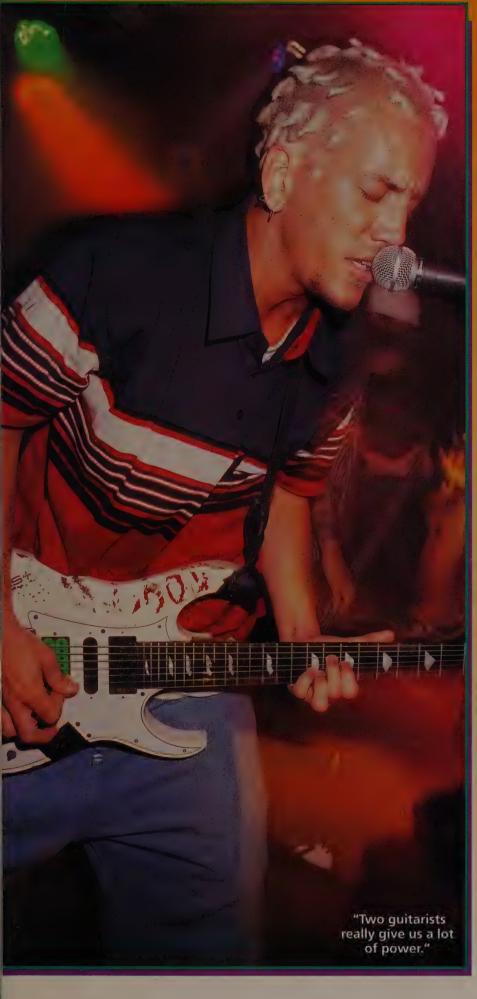
JD: Myself... inside... what I'm feeling at that time. I lock myself in a hotel room for five days and just drink, and it just comes to me. All of a sudden, BOOM! it would come out and I would write five songs right there. Done. Then I'd have to sit around and wait for inspiration to come again. Just like flashes in my head.

HP: Pick a song and tell us what it's about...
JD: Kill You; it's about my old stepmother.
She made my life hell growing up. Every night I used to fantasize about raping her and then killing her. I just hated that bitch

so much. She had a daughter and they were living with my dad. She liked that little family. When I came into the picture, she got jealous. She thought I was taking my dad away from her. She made up stuff to get me in trouble; she'd go tell my dad things that I didn't even do. She's out of my life now. My dad remarried, and I have a beautiful new stepmother. She's wonderful. But Kill You is about that point in my life

**HP:** Your vocal delivery is a rather unique rap/rock blend... have you consciously tried to be different?

JD: It just comes out of my mouth that way. It's a combination of the stuff I listened to when I was a kid. I used to spin records, I was a deejay into old school hip hop. I also used to listen to Gothic music like Christian Death, Ministry, Twitch and then on to Skinny Puppy. Even before that I was a new wave teeny bop listening to Duran Duran and Gary Numan. My vocal delivery in Korn is a collection of what I lis-



tened to and I guess I just developed this

**HP:** What made you choose to make music your profession?

JD: It's been a dream of mine to be in a rock band since I was a little kid. My dad was always in bands, I grew up in a music store. Music has always been a part of my life, and that was my dream to play music. It freaks me out that I'm doing it.

**HP:** How'd you get the album title **Life is Peachy**?

JD: It's a sarcastic title. It has a smiley face next to it. The orginal artwork was from a Peachy portfolio— it's what all the kids have in junior high, they used to hold their pencils and paper. You always write on them, kids would write "life is peachy." Another company name on the Peachy portfolio is All Seasons Porfolio . You'd cross out letters for it to say, "life is peachy, but sex is an all seasons sport." We wanted to used the real thing, but Peachy's parent company, the Mead Corporation wouldn't let us use the cover, so we had to change it.

**HP:** Your debut album **Korn** sold over 700,000 copies. Did you feel pressure to follow up such a successful record?

JD: I felt it before we had the songs written. We toured for a year-and-a-half on the last album. We never wrote anything on the road. We didn't do anything because we were so busy playing, so I had no idea what I was going to do about this new record. I was nervous. I felt pressure. Once I went in there and started busting these songs out, it went away. I wasn't sure about some of these songs, but then after listening and listening, the confidence came.

**HP:** How was making an album different this time out?

JD: We're a lot more mature. We've matured as musicians. When we did the first album, we had been a band for about a year. A band needs two or three years to get into their niche. It's like a baby growing up. We were just a baby band, and now we're going through adolescence. We're not adults yet, but a band has to have enough time to just be together and feel the groove. It's a second step for us, Korn will really be what we're going to be on our third album.

**HP:** Is there something special Korn would like to achieve with your music?

**JD:** The goal is to keep making good music and stay around. I want to be one of those bands that stays around forever. Our shows are great. It's so satisfying having kids come out to our shows. Korn is a place for kids to get their aggressions out.

**HP:** So you appreciate what Korn has accomplished this far into your career?

**JD:** Korn is not a job, this is our dream. If we get burned out doing something, we say, "You can go back to cooking pizzas or cleaning carpets." We keep ourselves in check, we keep ourselves grounded.

s human beings, I do love Sam and Dave, even though at times their actions are beyond my comprehension," declares Alex Van Halen. Yeah...Van Halen seems to have this thing about exlead vocalists mouthing off...

Alex, along with brother Edward, and Michael Anthony, have been together as Van Halen since 1976. During that span, they had three vocalists: Sammy Hagar, David Lee Roth and now Gary Cherone, formerly of Extreme. You can find the first two on **Van Halen Best of Volume 1**. Music with Gary will debut later this spring. We could prattle on about the whys and the wherefores surrounding Van Halen, but instead, we'll let Alex tell you the whole story.





**Hit Parader:** Let's go back in time a few months. What happened to Sammy?

Alex Van Halen: To put it in a nutshell, he's in a different place in his life than we are. He's older. I respect him for who he is and what he is, I just have a hard time listening and reading some of the crap that comes out of his mouth. Either he wasn't there, or we weren't because none of it's true. It's simple as that. I'm not going to start a pissing match.

**HP:** Why is badmouthing Van Halen after you leave it a characteristic of your lead vocalists?

**AVH:** You hit the nail on the head. It happens every every ten years. I don't know why. How come lead vocalists don't go away quietly?

HP: So, what happened?

AVH: The mail is any section to the sections. Musically, because the form were so diverse, it was always exciting to be in the studio, but Sam was just in a different

part of his life. Rather than being up front, and saying, "I don't want to do this anymore," he tried to play both sides of the coin. To show up an hour or two a day is not only a disservice to his talent, it's a dishonesty to his fans. It's not right, and when you listen back, the songs just weren't getting done.

Ed and Sam had a conversation on the phone. It was amicable. Sammy said he didn't want to do it anymore. He wanted to be a solo artist. What's confusing is two weeks later he puts out all this press stuff saying he's pissed off. At first he leaves, now he's pissed off. I'm not a psychiatrist, but something doesn't add up to me.

**HP:** When did you sense this coming on? Was it a total surprise?

AVH: It had been brewing for a long time. Van Halen is a four- way marriage, there are bound to be good times and there are bound to be rough times. Not everybody is happy at the same time, not everybody's biorhythms are up at the same time.

HP: And what about your brief fling with David Lee Roth?

AVH: We wanted to put out a greatest hits album. For a band that's been making albums for almost 20 years to not have one... well, we thought it was about time We picked two songs from each of the records to show a chronology from the beginning to where we are now. Then we decided "let's put some new music or there." We asked Sammy to please come in and sing.

Sammy was basically complaining about how the schedule was too rigorous. He gave it a half-hearted effort. At the same time Roth called up, an he was interested in how he would be represented on the greatest hits album. He and Eddie talked for a with a man limit of the control of the contro

"Hell yeah!" So we did two songs. Then

"Van Halen is this thing that can

# TOTO: ANNAMARIA DISANTO

# WHATS COINCON?

and I do remember one song, Get the Funk Out. That's all I know.

It always takes certain people in a certain situation to push each other further. We sent Gary a tape with some music on it. It came back. Ed heard it, and said, "This doesn't sound exactly like what I had in mind, but I'm happy with it." We decided to have him come out and just hang. When he stepped into the room and started making music, it was blowing people's minds. Everybody was just wild. Music is a very fluid, flexible, elastic, transient thing. When it works, it works and when it doesn't, it doesn't. We're not the kind of band to get together and try to formulate the hit song. We play, and we hear something that we like, then we start working on those little

BY IODI SUMMERS

Dave put the cart in front of the horse, he was planning a tour... and we're like "Dave, hold on second, we haven't recorded these two songs yet." And somehow he managed to plant a seed—it's nothing but total bullturd. He wrote this public letter and apologized to the fans. If the fans were so important to him, why did he quit 12 years ago to be a movie star? Think about that.

**HP:** At what point in the process of working with Dave this time did you realize that it wasn't working?

AVH: The night of the MTV Awards actually nailed the coffin—that was it. What happened after the performance is very vulgar. You go around to media tents—CNN, Entertainment Tonight, you name it. At one point, somebody asked Ed, "When are you getting your hip operation?" Ed, who is not a joker, or a comedian or a liar, said, "I'm having it in the middle of December."

Then Roth started acting really strange. Ed says, "Dave, what's the matter? All of a sudden your whole vibe changed." And Dave looks at Ed and says, "Don't you be talking about your hip man, this is my gight."

He shouldn't have done that. My brother can take care of himself, but that night, had I known what was going on, I would have grabbed Roth and thrown him through a window. That was out of line, disrespectful, you're getting in somebody's face. Ed was just giving an honest answer.

HP: Where does Gary Cherone come in?

AVH: After the whole thing fell apart with Dave, we contacted Gary. Artistically, musically and personally we get along great. It's almost a repeat of when we first got together with Sammy. Different people just flow through the studio. We have in open door policy at 5150, It's not an audition type situation, we find that

demeaning. The idea was to get together, see what the chemistry was like, spend a couple of days together, and spend about a week making music. We want to see if it clicks and if it feels right. Gary was the one we felt right with. It was just one of those things you can't explain. We have the same energy, we're on the same wavelength. I'm not very familiar with the stuff Gary had done prior to the know he was in a hand can.

Gary Cherone:
The third VH
vocalist in the
last year.

pieces and put them together.

Glen Ballard, is producing the record, it's going to be a phenomenal album.

**HP:** What's the plan?

**AVH:** The plan is to hopefully be done recording in March and be on tour in late May or early spring.

**HP:** Change of band? Change of attitude? Change of venue? Change of life?

**AVH:** No, we're just going to go out and play, that's all we've ever done, just go out and play.

ange to meet any needs I have."

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CD-957	- <b>Dio</b> - Strange Highway	00
CD-027	<ul> <li>Dokken – Back in the Street (Incl: live tracks) \$30.</li> </ul>	.00
CD-2414	<ul> <li>Dokken - One Live Night (Live in Japan '95)</li></ul>	.00
CD-2648	<ul> <li>Doors – Apocalypse Now (Live on the 1968 Tour) \$30.</li> </ul>	.00
CD-2710	<ul><li>Doors – Lucifer Rising (Live in Sweden 1986) \$30.</li></ul>	.00
CD-1515	- Dream Theater - Consciously Unreal	00
CD 1510	(Live U.S. Tour 1989-1992) 2 CD's	.00
CD-1519 CD-1520	<ul> <li>Dream Theater - When Dreams Unite</li></ul>	
CDF-2379		.00
CDF-2388	- Extreme - Live in California 1989\$27.	.00
CD-2269	- Faster Pussycat - Whipped\$30.	.00
CD-2424	- Foo Fighters - Incl: Unreleased Tracks	.00
CD-2647	- Foo Fighters - Live in Reading '95 (Plus Live	
CD 3545		
CD-2546	In New York '95) \$30.	
	- Frank Zappa - Apocrypha (30 years on 4 CD's	.00
CD-2102	<ul> <li>Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)\$98.</li> </ul>	.00
CD-2102 CD-2179	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)	.00
CD-2179 CD-2470	- Frank Zappa - Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18. - Green Day - Longview (Live Tracks) \$17. - Green Day - Basket Case (Rare Tracks) \$17. - Green Day - Kiss My Green Ass (Live '94) \$30.	.00 .00 .00 .00
CD-2179 CD-2470 CD-083	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)         \$98.           Green Day – Longview (Live Tracks)         \$17.           Green Day – Basket Case (Rare Tracks)         \$17.           Green Day – Basket Case (Rare Tracks)         \$17.           Green Day – Basket Case (Rare Tracks)         \$18.           Helloween – Pink Bubbles Go Ape         \$33.	.00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) Green Day – Longview (Live Tracks) Green Day – Basket Case (Rare Tracks) Green Day – Kiss My Green Ass (Live '94) Helloween – Pink Bubbles Go Ape Hole – Teenage Whores (Broadcast Sessions)  129.	.00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet). Green Day – Longview (Live Tracks). Green Day – Basket Case (Rare Tracks). 177. Green Day – Kiss My Green Ass (Live '94). 330. Helloween – Pink Bubbles Go Ape. 1333. Hole – Teenage Whores (Broadcast Sessions). 139. Hole – Softer, Softest (incl: Live tracks). 137.	.00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  Green Day – Basket Case (Rare Tracks).  Helloween – Pink Bubbles Go Ape.  333.  Hole – Teenage Whores (Broadcast Sessions).  299.  Hole – Softer, Softest (Incl: Live tracks).  170.  Hole – Unglued (Live Unplugged '95).  330.	.00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) . \$18.  Green Day – Longview (Live Tracks) . \$17.  Green Day – Sasket Case (Rare Tracks) . \$17.  Green Day – Kiss My Green Ass (Live '94) . \$30.  Helloween – Pink Bubbles Go Ape . \$33.  Helloween – Pink Bubbles Go Ape . \$32.  Hole – Teenage Whores (Broadcast Sessions) . \$29.  Hole – Softer, Softest (Incl: Live tracks) . \$17.  Hole – Unglued (Live Unplugged '95) . \$30.  Hootie & The Blowfish – Holiday (Incl: Kootchy)	.00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  Frank – Streen Day – Kiss My Green Ass (Live '94).  All Helloween – Pink Bubbles Go Ape.  Helloween – Pink Bubbles Go Ape.  Hole – Softer, Softest (Ind.: Live tracks).  Hole – Toter, Softest (Ind.: Live tracks).  Hole – Unglued (Live Unplugged '95).  Hootie & The Blowfish – Holiday (Incl.: Kootchy Pop EP, Fan club promos & rare unreleased tracks).	.00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  17. Green Day – Kiss My Green Ass (Live '94).  33. Helloween – Pink Bubbles Go Ape.  333. Helloween – Pink Bubbles Go Ape.  339. Hole – Teenage Whores (Broadcast Sessions).  1929. Hole – Softer, Softest (Incl: Live tracks).  17. Hole – Unglued (Live Unplugged '95).  30. Hootie & The Blowfish – Holiday (Incl: Kootchy Pop E?, fan club promos & rare unreleased tracks).  Iron Maiden – Die With Your Boots On (Live in London 1983).  30.	.00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  Frank Saket Case (Rare Tracks).  Helloween – Pink Bubbles Go Ape.  Helloween – Pink Bubbles Go Ape.  Hole – Softer, Softest (Incl. Live tracks).  Hole – Teenage Whores (Broadcast Sessions).  Hole – Unglued (Live Unplugged '95).  Hootie & The Blowfish – Holiday (Incl. Kootchy Pop EP, fan club promos & rare unreleased tracks).  Iron Maiden – Die With Your Boots On (Live in London 1983).  Jimi Hendrix – Diamonds in the Dust (rare studio).	.00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Sasket Case (Rare Tracks) \$17.  Green Day – Kiss My Green Ass (Live '94) \$30.  Helloween – Pink Bubbles Go Ape \$33.  Hole – Teenage Whores (Broadcast Sessions) \$29.  Hole – Softer, Softest (Incl: Live tracks) \$17.  Hole – Unglued (Live Unplugged '95) \$30.  Hootie & The Blowfish – Holiday (Incl: Kootchy Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP \$59	.00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  17. Green Day – Kiss My Green Ass (Live '94).  33. Helloween – Pink Bubbles Go Ape.  33. Helloween – Pink Bubbles Go Ape.  33. Hole – Teenage Whores (Broadcast Sessions).  19. Hode – Softer, Softest (Incl: Live tracks).  17. Hole – Unglued (Live Unplugged '95).  30. Hootie & The Blowfish – Holiday (Incl: Kootchy Pop EP, fan club promos & rare unreleased tracks).  17. In Maiden – Die With Your Boots On (Live in London 1983).  30. Jimi Hendrix – Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP.  559.  Jimi Hendrix – LTD Interview Picture CD with 120-page illustrated color book.  19. Joan Osborne – If God Had a Face (Live in LA '95). \$30.	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605 CD-2808	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Basket Case (Rare Tracks) \$17.  Hole – Breange Whores (Broadcast Sessions) \$29.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hootie & The Blowfish – Holiday (Incl. Kootchy)  Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP \$59.  Jimi Hendrix – LTD Interview Picture CD with 120-page illustrated color book \$19.  Jaan Osborne – If God Had a Face (Live in LA '95) \$30.  King Diamond – The Graveyard \$29.  Kiss – Killers \$36.	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605 CD-2808 CD-053	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Basket Case (Rare Tracks) \$17.  Hole – Breange Whores (Broadcast Sessions) \$29.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hootie & The Blowfish – Holiday (Incl. Kootchy)  Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP \$59.  Jimi Hendrix – LTD Interview Picture CD with 120-page illustrated color book \$19.  Jaan Osborne – If God Had a Face (Live in LA '95) \$30.  King Diamond – The Graveyard \$29.  Kiss – Killers \$36.	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605 CD-2808	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Basket Case (Rare Tracks) \$17.  Hole – Breange Whores (Broadcast Sessions) \$29.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hole – Teenage Whores (Broadcast Sessions) \$20.  Hootie & The Blowfish – Holiday (Incl. Kootchy)  Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP \$59.  Jimi Hendrix – LTD Interview Picture CD with 120-page illustrated color book \$19.  Jaan Osborne – If God Had a Face (Live in LA '95) \$30.  King Diamond – The Graveyard \$29.  Kiss – Killers \$36.	.00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2895 CD-2814 CD-2808 CD-2808 CD-2808 CD-2655 CD-2808	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)	.00 .00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605 CD-2808 CD-055 CD-2621 CD-2621 CD-2644 CD-2699	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet)	.00 .00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2814 CD-2605 CD-2808 CD-053 CD-2621 CD-2699 CD-2806	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Sasket Case (Rare Tracks) \$17.  Green Day – Kiss My Green Ass (Live '94) \$13.  Helloween – Pink Bubbles Go Ape \$33.  Helloween – Pink Bubbles Go Ape \$33.  Hole – Teenage Whores (Broadcast Sessions) \$29.  Hole – Softer, Softest (Ind: Live tracks) \$17.  Hole – Unglued (Live Unplugged '95) \$30.  Hootie & The Blowfish – Holiday (Ind: Kootchy Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – LTD Interview Picture CD with 120-page illustrated color book \$19.  Jan Osborne – If God Had a Face (Live in LA '95) \$30.  Kiss – Flaming Years (Destroyer World Tour live '76) \$30.  Kiss – Unplugged (Live '95 & '93) \$30.  Kiss – Watching Us (Incl: Kiss World TV appearances 1974 1986) \$33.  Kiss – Watching Us (Incl: Kiss World TV appearances 1974 \$30.  Kiss – Wien San Francisco - 1974 \$30.	.00 .00 .00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2814 CD-2605 CD-2808 CD-2808 CD-2621 CD-2644 CD-2699 CD-2775	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks)	.00 .00 .00 .00 .00 .00 .00 .00 .00 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2814 CD-2605 CD-2808 CD-053 CD-2621 CD-2699 CD-2806	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Sasket Case (Rare Tracks) \$17.  Green Day – Kiss My Green Ass (Live '94) \$30.  Helloween – Pink Bubbles Go Ape \$33.  Helloween – Pink Bubbles Go Ape \$33.  Hole – Teenage Whores (Broadcast Sessions) \$29.  Hole – Softer, Softest (Incl: Live tracks) \$17.  Hole – Unglued (Live Unplugged '95) \$30.  Hootie & The Blowfish – Holiday (Incl: Kootchy Pop EP, fan club promos & rare unreleased tracks) \$30.  Jirni Hendrix – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – Live Interview Picture CD with 120-page fullstrated color book \$19.  Jaan Osborne – If God Had a Face (Live in LA '95) \$30.  Kins – Blaming Years (Destroyer World Tour live '76) \$30.  Kiss – Wonlugged (Live '95 & '93) \$30.  Kiss – Watching Us (Incl: Kiss World TV appearances 1974 – 1986) \$30.  Kiss – Live in San Francisco – 1974 \$30.  Korn – No Place to Hide - Vol 2 (Incl: rare triacks) \$14.  Korn – No Place to Hide - Vol 2 (Incl: rare triacks) \$14.  Korn – No Place to Hide - Vol 2 (Incl: rare triacks) \$14.	.00 .00 .00 .00 .00 .00 .00 .00 .00 .00
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CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2814 CD-2605 CD-2808 CD-053 CD-2621 CD-2621 CD-2644 CD-2775 CD-2776 CD-2776 CD-2776 CD-2776	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17.  Green Day – Basket Case (Rare Tracks) \$17.  Hole – Basket Case (Rare Tracks) \$17.  Hole – Teenage Whores (Broadcast Sessions) \$29.  Hole – Teenage Whores (Broadcast Sessions) \$29.  Hole – Teenage Whores (Broadcast Sessions) \$17.  Hole – Unglued (Live Unplugged '95) \$30.  Hootie å The Blowfish – Holiday (Incl. Kootchy)  Pop EP, fan club promos & rare unreleased tracks) \$30.  Iron Maiden – Die With Your Boots On (Live in London 1983) \$30.  Jimi Hendrix – L'D Interview Picture CD with 120-page illustrated color book \$19.  Jaan Osborne – If God Had a Face (Live in LA '95) \$30.  Kins – Biammond – The Graveyard \$29.  Kiss – Killers \$29.  Kiss – Watching Us (Incl: Kiss World TV appearances 1974 1986) \$30.  Kiss – Unplugged (Live '95 & '93) \$30.  Kiss – Watching Us (Incl: Kiss World TV appearances 1974 1986) \$30.  Kiss – Live in San Francisco - 1974 \$30.  Korn – No Place to Hide - Vol 2 (Incl: rare rimix tracks) \$14.  Korn – No Place to Hide - Vol 2 (Incl: rare rimix tracks) \$14.  Korn – No Place To Hide - Vol 2 (Incl: rare rimix tracks) \$1970-19711 2 CDs.	.000 .000 .000 .000 .000 .000 .000 .00
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CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2814 CD-2605 CD-2808 CD-053 CD-2621 CD-2621 CD-2644 CD-2775 CD-2776 CD-2776 CD-2776 CD-2776	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet).  Green Day – Longview (Live Tracks).  Green Day – Basket Case (Rare Tracks).  17.  Green Day – Riss My Green Ass (Live '94).  330.  Helloween – Pink Bubbles Go Ape.  333.  Hole – Teenage Whores (Broadcast Sessions).  19.  Hode – Teenage Whores (Broadcast Sessions).  19.  Hode – Unglued (Live Unplugged '95).  30.  Hootie å The Blowfish – Holiday (Incl. Kootchy).  Pop EP, fan club promos & rare unreleased tracks).  10.  Iron Maiden – Die With Your Boots On (Live in London 1983).  Jimi Hendrix – Diamonds in the Dust (rare studio recordings) (Ind. 2 CD IMP.  Joan Osborne – If God Had a Face (Live in LA '95).  King Diamond – The Graveyard.  10.  Kiss – Wistering Us (Incl. Kiss World TV appearances 1974 – 1986).  Kiss – Wistering Us (Incl. Kiss World TV appearances 1974 – 1986).  10.  Korn – No Place to Hide - Vol 1 (Incl. rare tracks).  11.  Korn – No Place to Hide - Vol 2 (Incl. rare rimix tracks).  11.  Led Zeppelin – Starway To Heaven Sessions (1970-1971) 2 CDs.  Led Zeppelin – Another White Summer (Live in London '69).  \$30.  Led Zeppelin – For Badgeholders Only	.000 .000 .000 .000 .000 .000 .000 .00
CD-2179 CD-2470 CD-083 CD-2419 CD-2555 CD-2633 CD-2622 CD-2595 CD-2472 CD-2814 CD-2605 CD-2808 CD-055 CD-221 CD-2644 CD-2699 CD-2806 CD-2776 CDF-2376 CD-2449	Frank Zappa – Apocrypha (30 years on 4 CD's and 40-page deluxe booklet) \$18.  Green Day – Longview (Live Tracks) \$17. Green Day – Sasket Case (Rare Tracks) \$17. Green Day – Kiss My Green Ass (Live '94) \$30. Helloween – Pink Bubbles Go Ape \$33. Helloween – Pink Bubbles Go Ape \$33. Hole – Teenage Whores (Broadcast Sessions) \$29. Hole – Softer, Softest (Incl: Live tracks) \$17. Hole – Unglued (Live Unplugged '95) \$30. Hototie & The Blowfish – Holiday (Incl: Kootchy Pop EP, fan club promos & rare unreleased tracks) \$30. Iron Maiden – Die With Your Boots On (Live in London 1983) \$30. Jimi Hendrix – L'D Interview Proture CD with 120-page Illustrated color book \$19. Jimi Hendrix – L'D Interview Picture CD with 120-page illustrated color book \$19. Joan Osborne – If God Had a Face (Live in LA '95) \$30. Kins – Blaming 'vears (Destroyer World Tour live '76) \$30. Kins – Wonlugged (Live '95 & '93) \$30. Kins – Watching Us (Incl: Kiss World TV appearances 1974 – 1986) \$30. Kins – Watching Us (Incl: Kiss World TV appearances 1974 – 1986) \$30. Kins – No Place to Hide - Vol 2 (Incl: rare tracks) \$14. Korn – No Place to Hide - Vol 2 (Incl: rare tracks) \$14. Led Zeppelin – Stairway To Heaven Sessions (1970-1971) 2 CDs. Led Zeppelin – Another White Summer (Live in London '69) \$30.	.000 .000 .000 .000 .000 .000 .000 .00

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CD-2812		Led Zeppelin – LTD Interview Picture CD with 120-page illustrated color book	\$19.00
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CD-2843	-	Marilyn Manson – Urination (live in Seattle '95) . Marilyn Manson – Obsessional Neurosis (live in	\$29.00
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CD-2100	-	Metallica – Sad But True (Live Tracks)	\$17.00
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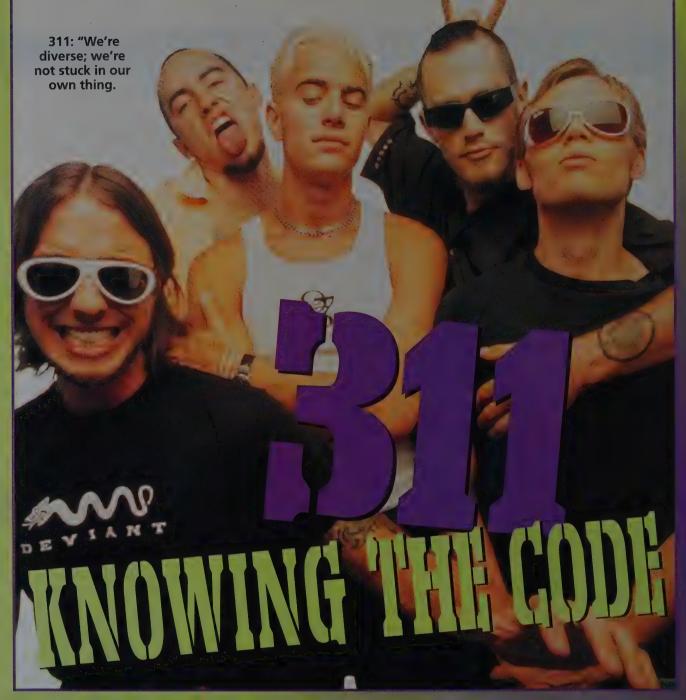
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	- Aerosmith - Video Scrapbook		VHS-700	- Lita Ford - Lita (Includes: Duet w/Ozzy) - Live - Live in Germany '95	\$30.00	VHS-326	- Rod Ste	wart - And The Faces (Vid. Bio	graphy)	\$30.0
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	- Alice Cooper - Trashes the World			- Marillion – Live from Loreley 1987				how of Hands (Live in England		
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	- Bon Jovi - Rock in Rio (Live in Brazil 1990)			- Mother Love Bone - Earth Affair		VINC DEC		urope & U.S.A.) 90 Min		
	- <b>Bon Jovi</b> –Live and Up Close (Live 120 min.) - <b>Bon Jovi</b> – Cross Road (80 min.)			Motley Crue – Uncensored      Motley Crue – Dr. Feelgood Videos				i <b>g Pumpkins –</b> Live in Brazil '9 outh – The Year Punk Broke (9		
	- Butthole Surfers - Live in Detroit			- Neil Young - Rust Never Sleeps (Live 1978)				outh – The Year Punk Broke (9		
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	- Deep Purple - Doing Their Thing (Live 1970)			- Ozzy Ozbourne - Speak of the Devil Tour '82				i – Alien Love Secrets		
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	- Def Leppard - In the Round (Live: Atlanta 1988)	\$35.00		- Pantera - Cowboys from Hell				Man Video Band (Live 1990)		
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	- Def Leppard - Video Archive " '93-'95" (Incl. live			- Pearl Jam - Crowd Surfing (Live in Italy 1992)				os - One Night With You (Live		
	concert, video promos) 100 min.	\$29.00		- Pearl Jam - In Concert (Live in Canada) 1993				e at Red Rocks		
	- Dokken - One Live Night (Live Acoustic)			<ul> <li>Pennywise – Home Movies (Live concert &amp; interview</li> </ul>				the Beginning (Live 1981)		
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	- Exploited - Live at the Palm Grove			- Queen - We Will Rock You (Live concert) 90 min				Live at the Lyceum		
	- Extreme - All Funked Up (Live) 111 min		VHS-292	<ul> <li>Queen - Live in Japan</li> <li>Queen - (Brian May: I Will Rock You) 150 Min.</li> </ul>	\$40.00			ombie – In the Belly of the Be ombie – Assault of the Astro J		\$29.0
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	- Kiss - Exposed (Rare Live Videos) 90 min.							Foreign Partage D	**** *** **	20
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11's all mixed up. Are they a rock band? Undoubtedly. A funk band? Sure? Rap? Yup. Reggae? Uh-huh. One must presume that the only way that any semblance of balance could ever have been achieved would be via the same route of Marie being a little bit country and Donny being a little bit rock and roll.

"Back when we were first working together on doing this kind of music it did come from each of us being in separate areas, but since we've been together for six years and we've made music throughout that whole period, our styles have really blended. And now it's more confusing because we're all listening to the same sorts of things," bassist for the band, P-Nut explains.

311's All Mixed Up, the second single

#### BY VINNIE PENN

from their self-titled release, is a reflection of that unbashed mixing of musical styles. A tropical-flavored pudding swirl of hip-hop vocals and hard rock riffs, the tune is a colossal left-turn after the gritty mayhem that was *Down*, the record's first single, and the band's breakthrough.

"I like that. I like that a lot," the artist formerly known as Aaron Mills says. "That definitely shows people that we're diverse and not stuck in our own thing. We're not going to bore you. We're not going to flog a dead horse... that's the expression I was looking for. We're always going to be changing it up, and I definitely want people to know that."

Anyone who has the latest record already is well aware of 311's artistic flex-

ibility. Not only was *Down* predominantly hardcore and *All Mixed Up* of a mellower making, but tracks like *Purpose* and *DLMD* (which of course is an acronym for *Don't Let Me Down* fuse genres together without warning. Some songs are like a mood ring on the finger of a manic-depressive.

What does remain consistent throughout the record, however, is the quintet's positive outlook, an outlook that is occasionally camouflaged by the chaotic nature of the music.

"Well, that does seem to happen, especially because we tend to thrive on the live show," P-Nut proclaims. "If you just look at us play you probably wouldn't be able to tell that we're singing about enjoying life. So it does kind of cross over in a weird way. But,

we're definitely very positive."

That positivity pulsates on the antagonistic, rapid-fire rocker, *Guns (Are for Pussies)* 

"That's a positive thing from the other side of it," he says. "It's kind of like being angry about something that so normal in America. Everybody's got a gun. It brings out a positive message in an angry way."

The message is somewhat apropos considering the five fellas who make up

for a fair amount of time, and have put out three major label recordings, there is still an "introducing yourself" mentality to much of their eponymous third release. *Down* brought anyone who had been along for the ride up to date with the feverish chorus of "We've changed a lot and then some, some/You know that we have always been down, down". And *T&P Combo*, the funky, fist-waver that closes the disc, finds the boys bragging, "We played in a little house where

songs, really, for 311. They've just been coming up with the songs for so long. Chad used to write 20-part drum lines for the Drum Corps back in Omaha, and his team got number one in the district just because Chad knows what he's doing. And Nick's been writing songs since he was, like, six. He's an old piano player, and if you have that background you can write music easily."

You would be hard-pressed to uncover any tickling of the ivories layered into

311's music, however. Though a turntable does turn up on more than a few cuts, furiously put to work by co-lead vocalist Martinez (he and Hexum share duties).

"Most bands that do use turntables really rely on them," pontificates P-Nut. "It's a staple. Usually, there will be a DAT player, two turntables, and some MC's, right? For us, we've already got a band behind it, so the turntables just enhance what we're are doing.

"We're definitely not going to bore you— we're into so many different things."

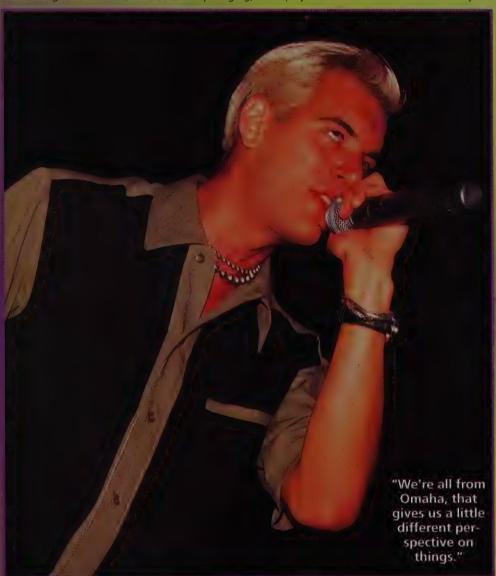
SA adds in fills because there aren't really turntable parts written down or anything. It fills up space with an instrument used in a way that it's not relied on."

With 311, recently surpassing the Platinum milestone— a year and a half after its June '95 release— the band, with producer Ron Saint Germain, seemingly know whereof they speak. And record number four is presently in the works, slated for an early summer release.

"I've already written two songs for the next one," he says. "It's going to dabble in the 311 realm of music and it will expand, too. More milea-minute stuff. I've got some really cool stuff going on it and I can't wait for people to hear it. I wrote a song on my fretless and I wrote a ska song."

Any working titles?

"Actually," says the guy who earned his nick-name as a result of slapping his bass so furiously one day, a friend or two said the veins bulging from his head made it look like a peanut, "I'm really fond of Working Title."



311 (Nicholas hexum, Timothy Mahoney, SA Martinez, Chad Sexton, and the ever-present P-Nut) all grew up in middle America (Nebraska, to be exact) and then relocated to Southern California in 1992.

relocated to Southern California in 1992. "Yeah, we were all in Omaha, and Nick, Tim, and Chad all went to the same school, same year, and played in different bands together, too," informs P-Nut. "Those are the West Siders. And then the South Siders are me and SA. And we went to the same school, except he graduated just before I got there."

But, while the guys have been together

conditions got squalid/ But where we are now—solid".

That's one of the reasons we self-titled the record," P-Nut admits. "We knew that this was going to be the introduction for the so-called average American to be able to hear us, because before that it was all word-of-mouth. We were just a good live show. And it's funny that you should mention *T&P* because that's the only song I had a hand in writing for the record. That song is definitely my style mixed in with Tim.

"Chad and Nick come up with the

avin Rossdale positively loves ambiguity. He was thrilled when he and his bandmates were first referred to as "disgruntled house painters" rather than "aspiring rockers" soon after the release of Bush's debut album. And he was equally bemused when that disc's purposefully ambiguous title, Sixteen Stone, caused heads to shake and tongues to wag across the North American continent. And now, with the release of Bush's eagerly anticipated second disc, Razorblade Suitcase, young Mr. Rossdale is once again smiling to himself over the perplexed looks he's already received concerning the unusual title of his band's latest effort.

If you didn't know better— and perhaps you don't— you just might assume that vocalist/quitarist Rossdale, quitarist Nigel

Pulsford, bassist Dave Parsons and drummer Robin Goodridge actually enjoy making people openly wonder about their unusual lifestyle as well as their equally months alone, the rock wires have been filled with hot rumors concerning man-about-town Rossdale's supposed dalliances with everyone from Hole's Courtney Love to No Doubt's Gwen Stafani- rumors he has never pointedly confirmed, nor steadfastly denied. And speculation concerning the moniker attached to Bush's second consecutive platinum platter has ranged from the ridiculous to the sublimeincluding one guess that Razorblade Suitcase made reference to a guarded "suicide message", while another scribe half-seriously surmised that it was a "hidden drug reference'

Sometimes it seems as if Bush take particular pleasure in creating a wall of mystery and intrigue around themselves, a wall that serves to partially obliterate— or at least obscure— their true backgrounds, their true feelings and their true intentions. No matter how many albums they may sell, no matter how many tabloid covers they generate and no matter how many world tours they headline, these boys want to keep their ambiguous smirks firmly in place. Indeed, no matter how much the rock world may want to lay bare the facts surrounding Bush's incredible rise to fame and fortune, these London lads continue to hold on to every last shred of privacy that they can.

"We realized early on that if we couldn't enjoy all of this it wasn't particularly worth doing," Rossdale said. "If we didn't want a bit of notice we probably could have stayed in the same London pubs we played in three years ago— the kind of places where there would be a robbery right in the middle of our set. There has been a bit more attention on us over the last year or so than we ever could have imagined, but it hasn't bothered us in the least— we've all kind of enjoyed it; most

Unquestionably there has been much for

BY WINSTON CUMMINGS

Bush to enjoy over the last two years. With critical and commercial kudos coming their way from all corners, and such songs as keeping Sixteen Stone in the Top 100 of the sales charts for an incredible 90 consecutive weeks, there is indeed much for Rossdale and his loval rock and roll troops to be smiling about. Yet, a dark, if not particularly ominous cloud continues to hang over Bush as response to Razorblade Suitcase continues

be that the more popular a band gets, the more some people enjoy sniping at them. Perhaps that's just human nature; they want down. It surprises me a little bit- especially how seriously people take what we do. Well, we take it seriously too, but we know where to draw the line. We're never going to make ourselves sick worrying about what others

It's been well documented that not only are Bush far from the favorite band of certain high-brow segments of the media (many of whom toolishly view them as little more than a "singles" band), but they've become a favorite target of other musical groups as that we've had in America— which they haven't yet enjoyed— and perhaps that ly English way, whatever that means, I don't

Certainly the few rock and roll negativists who have taken potshots at Bush since their emergence in 1995 have been more than effectively offset by the millions of fans that have continued to embrace the band around the world. Now as Bush once again heads out on the highway to promote their new

"We all kind of enjoy the attention we're gettingat least most of it."

"There's been more attention on us than we ever could have imagined."

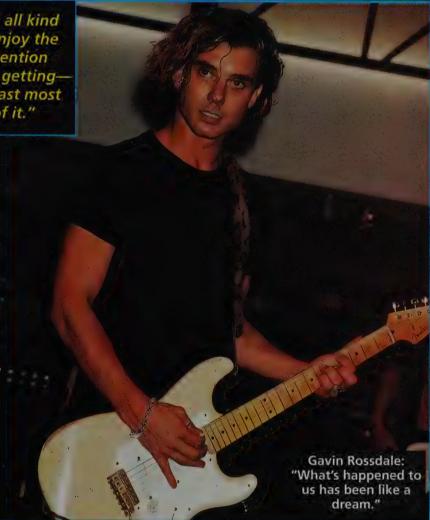
depen-Seattle" and charges that the group still relies too heavily on a "style over substance" though no one in or around Bush would ever actually admit it. While their second disc has already proven to posses both the guantity and quality of material exhibited on their multi-platinum debut, this time around the heat has been turned up even higher on more than a media-made (and MTV fueled)

People can say what they want," Parsons explained. "It's really not our job to try and tent if we can just make some people happy.

erupted between Rossdale and certain other members of the British rock and roll hierarchy-particularly members of Oasis and Blur - who insist that Bush's Nirvana-inspired nature, Rossdale admits that he's enjoyed most of the verbal spaming with his countrymen, while steadfastly rejecting their ridicu-

'I really don't want to get into any sort of shouting match with them," he said "The only reason I can find for what they're saying their success is indeed going to last for the long haul. Rossdale insists that this has never cence—indeed, they plan on creating a legacy filled with great rock and roll (and perhaps more than a bit of ambiguity) for many

There's nothing in my life I'd rather be doing than writing, recording and playing music with this band," the vocalist said. What has happened to us is like a dream,



HIT PARADER 41



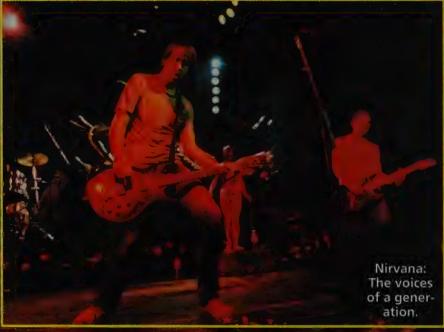
BY ROB ANDREWS

Often it seems as if anyone who rises even the slightest bit above the most mundane bounds of human existence is pegged as a "legend" by one segment of society or another. It happens in sports. It happens in Hollywood. And it certainly happens in rock and roll. It seems to be an essential element of our 20th Century society to deify anyone whom we may view as more talented, more beautiful or more insightful than ourselves— no matter how frivolous, pointless or downright embarrassing their accomplishments may eventually prove to be.

Almost as an accepted consequence of such an action, many of today's legends will inevitably wind up tomorrow's forgotten heroes, as a new generation of fans come along seeking their own standard bearers and taste makers. It takes a special person to stand up to the test of time and firmly establish the right to be deemed a true Legend, one of the few who manage to maintain their status through the passing of the years, with the glow of their accomplishments never tarnishing with the transgression of the ages. Jimi Hendrix had it. Marc Bolan did not. Marilyn Monroe had it. Jayne Mansfield dinn't, Mickey Mantle had it. Marv Thronberry never had a clue.

Kurt Cobain had it.

It has now been three years since the rock world was robbed of Cobain's unique and special talents. On that fateful day in early April, 1994, the blond haired leader of Nirvana, arguably the most influential and important band of the '90s, decided to end his painful existence with a self-inflicted gunshot round to the head. It was the quickest,

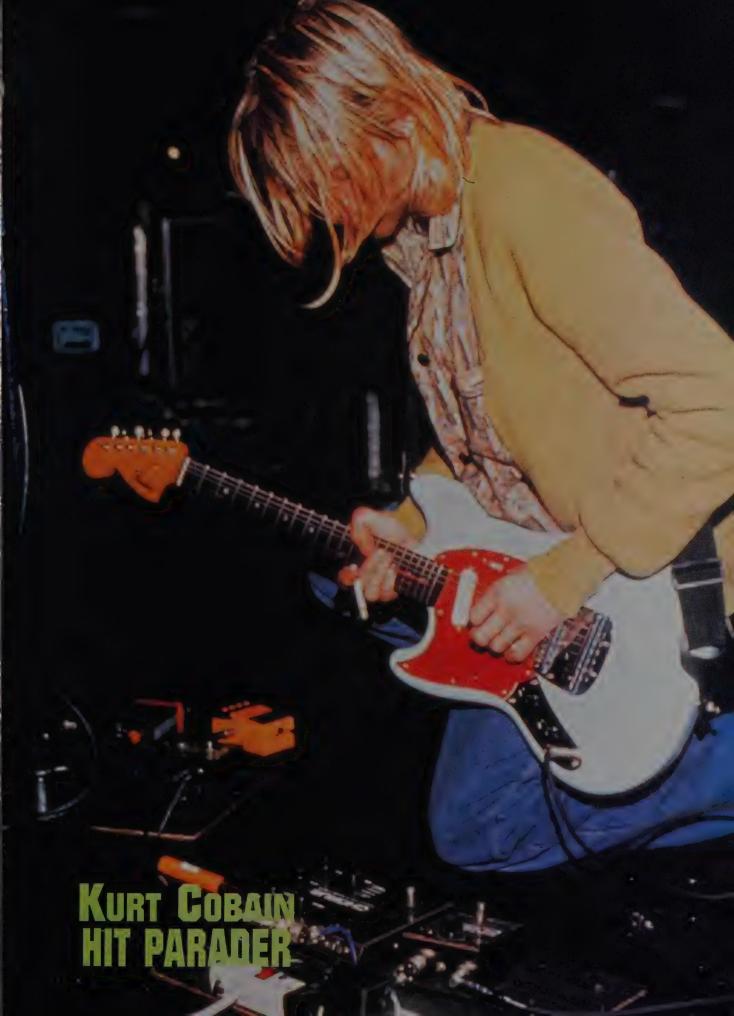


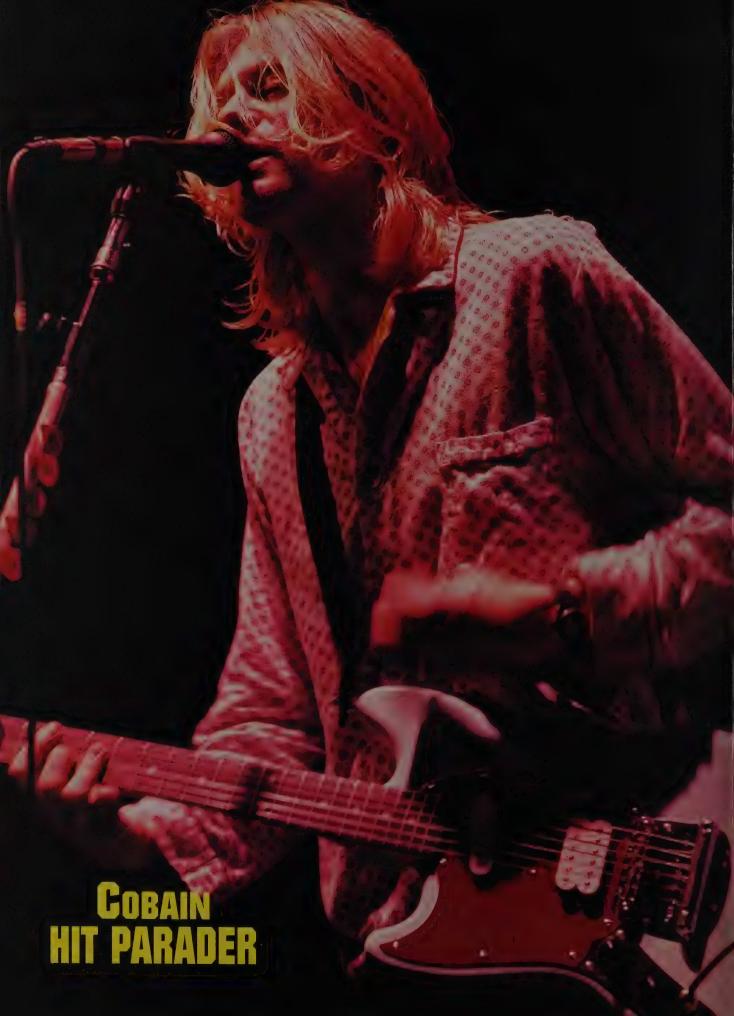
simplest, most direct way out for a guy who just couldn't handle the pressures inherent with stardom. Quite simply, Kurt Cobain was never an artist who sought the spotlight Rather, he was an introverted poet and philosopher, an artist who had chosen music—loud, often grating rock and roll, in particular—as his primary means of expression. He didn't necessarily want to see his face emblazoned on magazine covers, nor did he ever grow comfortable with the concept of his gut-wrenching, soul searching anthems of angst and depression being transformed into four minute video snippets controlled by the whims of MTV.

Kurt was the kind of guy who would have been very satisfied playing in small clubs his entire life," explained Nirvana bandmate Krist Novoselic. "I knew him for a long time before Nirvana made it big, and I really can't remember a time when he ever discussed being a star— or even being successful. As long as he could make enough to put gas in the car and buy strings for his guitar he was content. He was a simple guy with very complex throughts running through his brain."

Kurt Cobain was a performer and visionary, yet he never managed to come to grips

# ALASTING LEGACY





with the fervor his music created—nor with with the stardom his success generated. Now, three years on. Cobain is The Legend to million of fans around the world. His lyrics are scrawled on walls everywhere by the disenfranchised and the forgotten, while his mournful face adorns T-shirts proudly worn by those who continue to view him as the voice of their hopes, their dreams and their desires. Like Hendrix, Morrison and Lennon before him, Cobain has become the somewhat unwitting symbol of an era, a young man at the supposed peak of both his life and his creative powers who now will never face the hazards of growing old. His face, his attitude and his music are forever trapped in time—like a fly fossilized in amber— to be analyzed, agonized over and appreciated by generations yet to come.

"I wonder if Kurt ever considered the lasting impact his music would have," a long-time Nirvana confidant asked: "I believe that he had the classic rock and roll attitude—that music was temporary and almost illusory. You'd go on stage, bash things out for an hour or two, then go home. To Kurt it was that simple. That was the fun, that was the release. His agony, his pain or at least some of it - came from the way he believed people comprehended what he was trying to say. He was bearing his soul in front of

millions. How many of us could

truly deal with that?

For many, Cobain has emerged as his generation's James Dean, another immersely talented, immer selv troubled soul taken from its far too early. In many ways Cobain and Dean were kindred spirits, both of whom through their every word, action and deed stood for rebellion and

"Kurt was the kind of guy who would have been satisfied playing in clubs all his life."

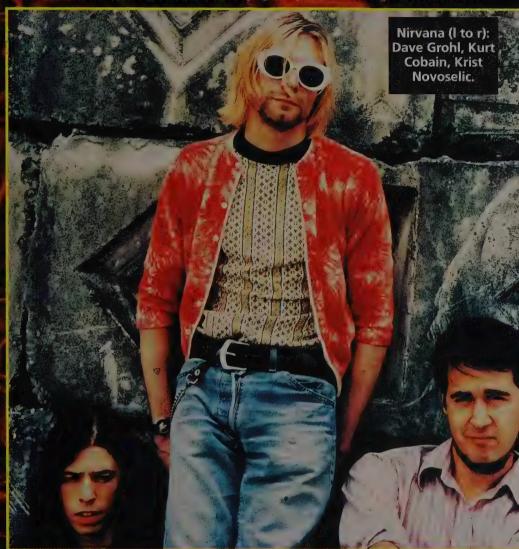
change. Both were young men who lived life on the cutting edge, never fearing to go one step over the line in order to find new experiences that would heighten their lives and add further depth to their artistic vision. Ironically, some 40 years after a car crash took his life at the tender age of 24. Dean remains the ultimate

Rebel Without A Couse; three years after his passing people are perhaps just beginning to fully comprehend the cause that Cobain's musical rebellion represented so well

"I just play music," Cobain once stated. "Some people try to make too much out of it. Just listen to it and enjoy it."

It now seems safe to say that people will continue making "too much" out of Cobain's music for decades to come. Whether he will go down in history with the likes of Beethoven or the Beatles, or merely emerge as an important footnote in musical history books still remains to be seen. Yet it seems impossible to comprehend a time when the contributions of both Cobain and Nirvana will not be appreciated for their precedent-shattering frankness and bold alternative explorations. As long as there is a form called rock and roll, and for as long as there are kids with hopes, dreams and fears who turn to that form for escape and empathy, Nirvana will always be hailed as true musical saviors—the band that almost single-handedly saved rock and roll from itself.

At a time when mousse abusing charlatans were dominating the charts, and one-dimensional pop poseurs had taken control of rock's collective consciousness. Nirvana came along with a sound full of punk aggression and metallic angst to help make rock and roll believe in itself again. Cobain's often vitriolic, occasionally amusing, always insightful words rang true to a new generation just beginning to seek their own way in the world. He was annointed the Voice Of Generation X— the man best able to put the mynad problems confronting his peers into song. The pressures of such a responsibility weighed heavy on Cobain's soul. Whether those pressures eventually led to his demise is still open to speculation. But one undenlable fact remains. Through his attitude, his appear ance, and his music, especially on such albums as Nevermind, In Utero and even the band's recent live collection, From The Muddy Banks Of The Wishkah, Kurt Cobain was, is and will always be a true rock and roll legend



BY MIKE ADAMS

early three years after their untimely demise following the suicide of Kurt Cobain, Nirvana once again find themselves embroiled in controversy. Throughout their all-too-brief time in the spot-light, Cobain, Krist Novoselic and Dave Grohl continually lived in the harsh glare of media focus—a glare that often unfavorably cast its light on Cobain's unhealthy lifestyle as well as on the band's angst-filled, darkly disturbing lyrics. Such focus became as much a part of the band's mystique as their precedent-shattering videos and historic live shows. But now, in the wake of the chart-topping success of their recent live disc, **From The Muddy Banks Of The Wishkah**, a new series of controversies have sprung up around Nirvana— many of them openly wondering if the hallowed memory of "Saint Cobain" has not somehow been sullied by the posthumous release of "new" Nirvana material.

Both long-time band supporters and members of the rock media have openly speculated that the live disc's release was motivated far more by monetary gain than by artistic merit, adding additional fuel to the fire of this debate. Now, with rumors of even more repacked Nirvana albums in the offing—including a proposed "greatest hits" collection, as well as a "rarities" set— voices have begun to be raised in the hopes of saving Cobain from the kind of ignominious fate that late rockers such as Jimi Hendrix have suffered over the years. While no one questions the sincere intent of Novoselic and Grohl to continue producing only the highest quality of Nirvana releases, and to do their best to main-

tain Cobain's integrity, it's now become more and more apparent that forces far more powerful than Nitvana's two surviving members are at work here.

"We had planned to do the live album as far back as the fall of 1994," Novoselic said But at that time, so soon after Kurt's death, going through all the material and reliving so many great memories was just too painful. The people at the record company were anxious to have that album out back then, but we went with the Unplugged In York tapes instead. Dave and I knew that eventually an electric live album would come out, and that's fine with us. We've done our best to make sure it's as true to Nirvana's live show as possible '

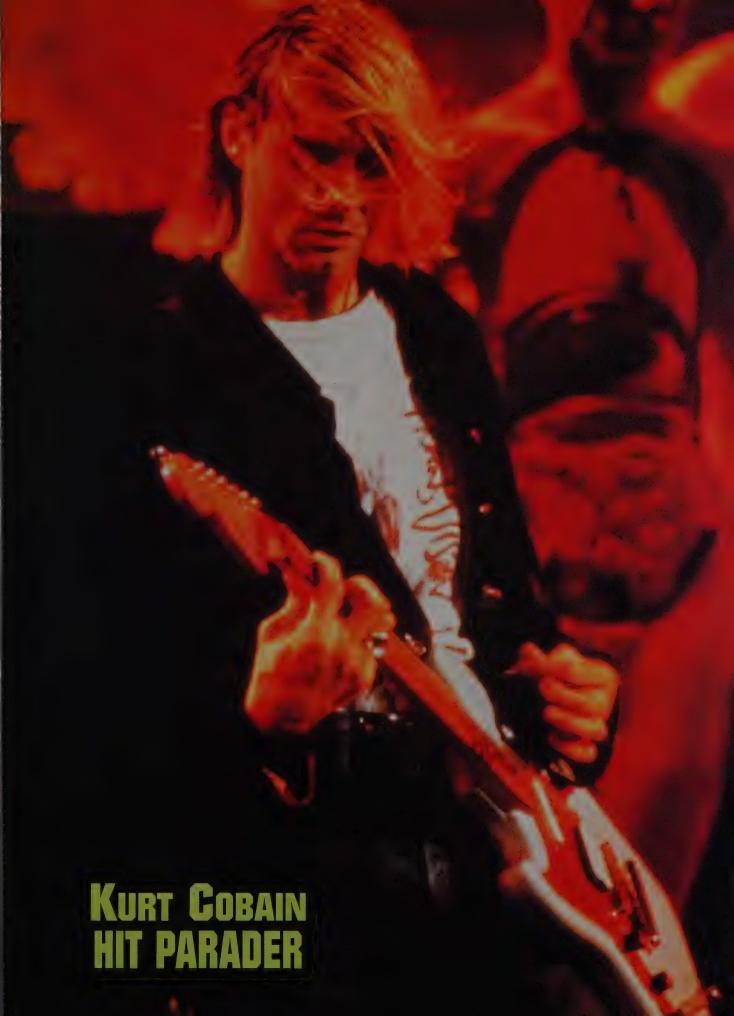
One can't help but wonder what Cobain

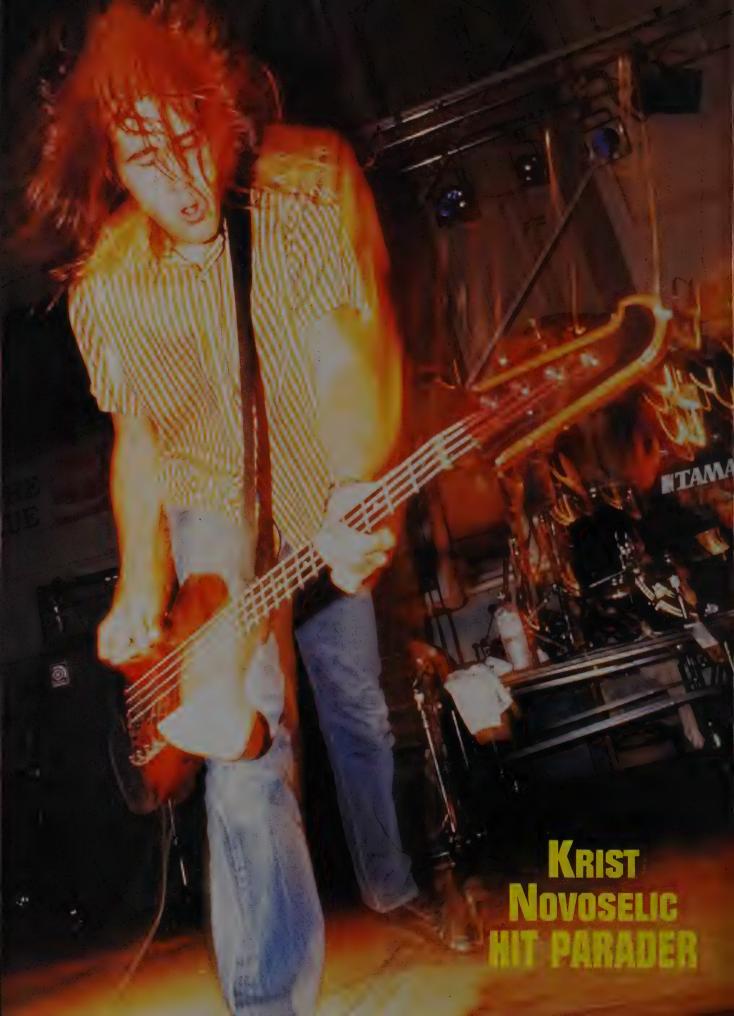


would have thought about all this overt commercialism being propagated in Nirvana's name. How would he have felt about no less than two live band albums being released— no matter if one captured the band's soft, acoustic side, and the other the group's hard, electric side? For an artist whose basic inability to understand the machinations of stardom and deal with the pressures of success, such an approach may well have spawned incredible mental anguish. But according to the two people who knew him best, Novoselic and Grohl, perhaps Cobain's public persona— that of the brooding, pensive introvert— clashed unexpectedly with his true personality.

"Dealing with Kurt on a day-to-day basis was an incredible experience," Grohl explained. "He was such a complex personality. He could be incredibly warm and funny, and the next moment he could just become totally absorbed in thought. I don't think any of us truly understood what was going on inside his head."

CASTING A GIANT SHADOW

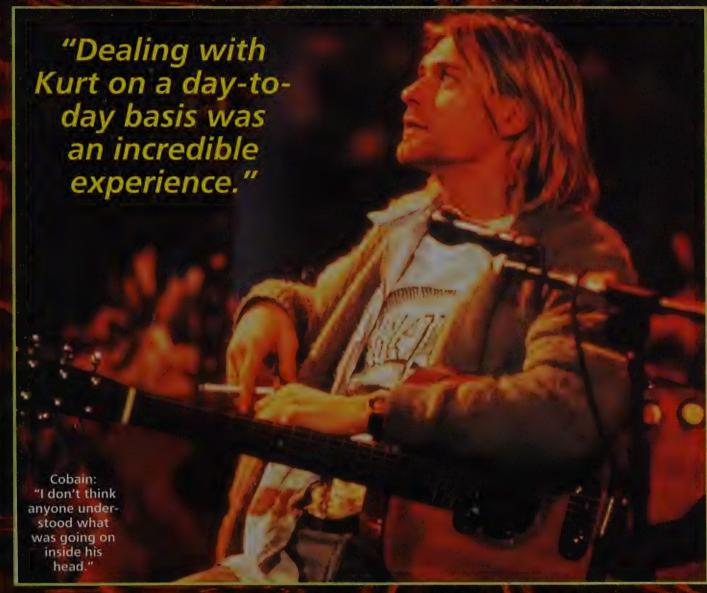




Somewhat ironically, while there has perhaps been an unexpected degree of attention paid to the "insensitivities" associated with releasing a series of live Nirvana albums following Cobain's death, there has been little controversy over the quality of the material contained on Wishkah. From first track to last, the disc has been widely hailed as one of the finest live collections ever recorded. Capturing the full breadth and scope of Nirvana's career—from songs recorded in 1989 prior to their major label break-through, to those taped in January, 1994, only two months before Cobain's suicide—the live collection presents all the gut-wrenching intensity and high-flying energy that was Nirvana at its best. Whether it's on such well-known classics as Smells Like Teen Spirit and Lithium or on lesser-known gems like Scentless Apprentice and Milk It, the collection continually showcases Nirvana's incredible diversity and power—qualities that perhaps no other '90s band can ever hope to match.

"No other band of the last decade has dared to take the kind of musical chances that Nirvana did," a long-time band confidant.

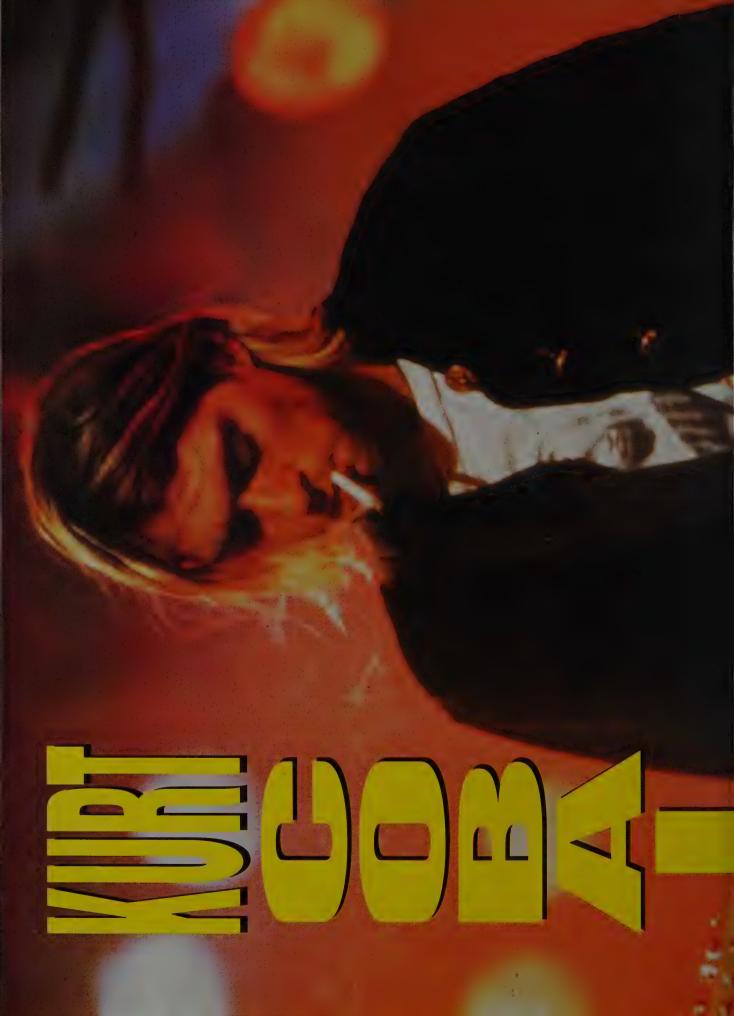
revealed. "Kurt never knew how to play it safe. In fact, if he eyer sensed that the group was going in a predictable direction he'd

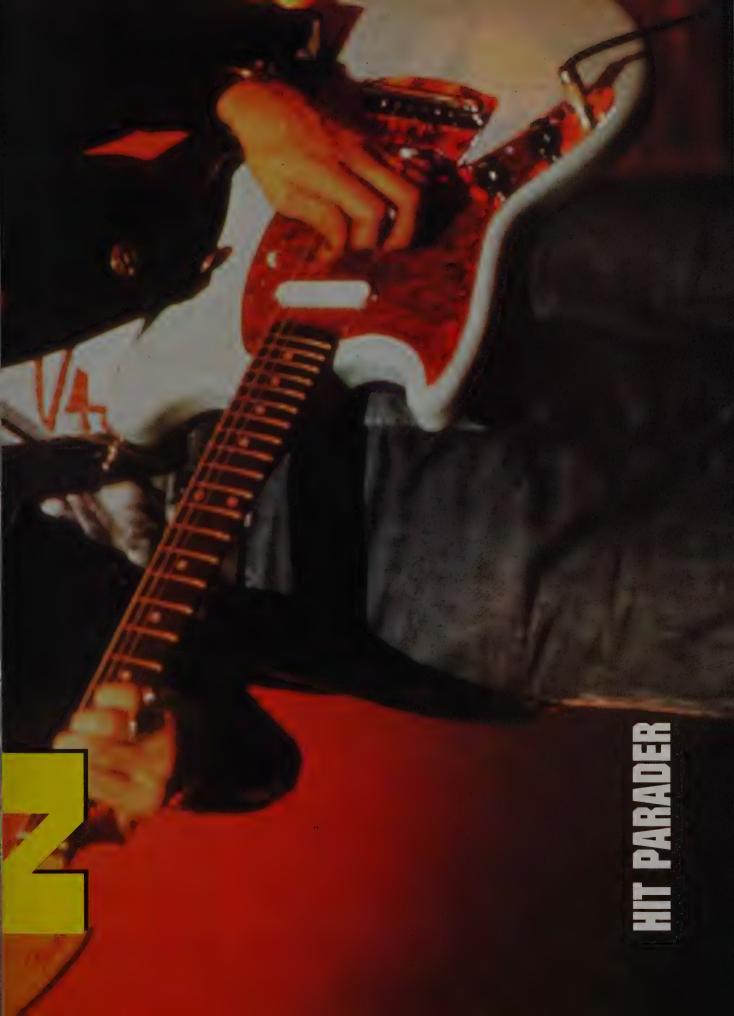


go out of his way to make sure that things were changed around in a big hurry. I think a lot of that comes from him growing up listening to a lot of seminal punk rock. The attitude that pervades that music is always to go against-the-grain whenever possible. That's what Nirvana did. At another time they may have ended up as just another cutting-edge band that sold a few albums on independent labels. But Nirvana was lucky. They were the right band in the right place at the exact right time.

Whether it was luck or talent that truly catapulted Nirvana to the top is certainly debatable. Unquestionably they were the right band at the right time, but there was certainly something more to Nirvana's on-going success than that. In Cobain the band possessed a true musical visionary, an artist who didn't look at the sales charts for inspiration or gaze at his bank account for motivation. He was, and remains, the guiding light of his generation, the unwitting spokesman for people unwilling or unable to truly express their own fears, hopes and aspirations. While Cobain's inability to come to terms with his unwanted role as a star eventual ly led to his demise, no one can ever question the part that both he and his music have played in shaping the social and artistic mores of the 1990s. Perhaps there will always be a shroud of controversy over everything that Nirvana accomplished; after all Cobain was nothing if not controversial. So maybe it is truly fitting that debate over the band, their music, and their fallen leader

"It's sad that many new fans will never get the chance to see us perform live," Novoselic said. "All we can hope to do is try and keep the spirit of the music and the memory of Kurt alive for as long as we can



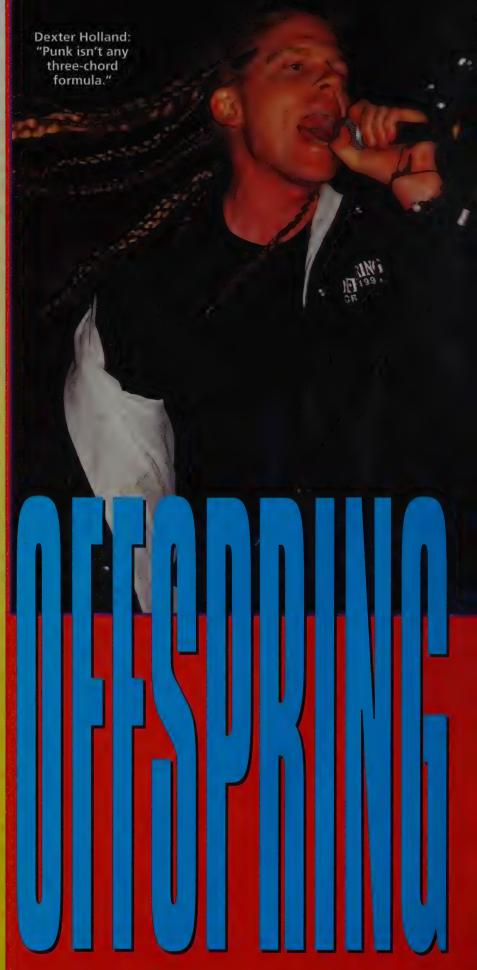


re the Offspring carrying the fate of the punk world on their shoulders? That seems to be the guestion many members of upper-crust rock society are asking as these Orange County rockers begin their world invasion in support of their recent release, Ixnay On The Hombre. Emerging two years after the group's historic, sextuple platinum disc, Smash, first shot vocalist Dexter Holland, quitarist Noodles, bassist Greg K. and drummer Ron Welty to the pinnacle of success, everyone, everywhere seems interested in discovering whether their latest high-voltage offering will prove the Offspring to be the "real thing", or merely another onehit wonder.

Since the halcyon days of Smash, much has happened both to the Offspring and to the entire rock scene. As many of their fans know, early last year the band decided to leave their cushy home at indie Epitaph Records for a shot at the big leagues. Ixnay On The Hombre represents the first release under the group's new multi-million dollar deal with Sony Music, and big things are expected by both the band and the label. However, it's no secret to anyone with ears, that the mid-'90s punk renaissance, a movement exemplified by the likes of the Offspring, Green Day and any number of lesser lights, has seemingly fallen out of commercial favor as quickly as it reemerged from oblivion just three years ago. Green Day's follow-up to the multi-million selling **Dookie** proved to be a major sales disappointment, and there hasn't been a truly successful pure punk release (especially by a major label) in over two years. Even the over-hyped "reunion" of punk pioneers, the Sex Pistols, proved to be a major disappointment on both a commercial and artistic level.

"Punk was here, now it's gone," said a noted music industry observer. "The writing was on the wall as soon as 1995 came to an end. Punk was that year's phenomenon, and we're living in an era where musical trends, much like fashion trends, seem to change more often than your younger brother changes his underwear. Just look at Green Day. One album sells five million copies, the next one comes along and has to struggle to sell even one million. What does that say about the chances for their next album? Unlike past rock eras, where bands built loyal followings that stayed with them for years, today's rock fan is far more fickle. They'll buy a hit album by a band, then have little interest in picking up their follow-up. It's one of the things that's driving the rock industry crazy these days. None of the labels have even the faintest clue what to expect next.

So the BIG question remains; can the Offspring save the punk rock world? Is



this band strong enough, wise enough and talented enough to battle against the expected industry backlash that faces virtually every multi-platinum success story? And perhaps even more importantly, is the group willing to take a small step backward in order to maintain their long-term success? Even the most optimistic voices in the rock world find it hard to imagine this unit being capable of matching the startling success of their previous effort, where songs like *Genocide, So Alone* and *Something To* 

Believe In rallied the punk troops as never before. This time around, such new tunes as All I Want, Gone Away and The Meaning Of Life still sparkle with the degree of pseudo-punk/pop sheen that made the contents of Smash so appealing. But from the opening rant of "guest star" Jello Biafra to the disc's last hard rocking strains, many now wonder if Ixnay On The Hombre isn't already a disc out of place and out of time.

"I'd really prefer it if everyone would just view this album on its own merits instead of trying to compare it to the last one," Holland said. "I know that's kind of inevitable, but it's also kind of silly. We've always let the record label concern themselves with the number of albums we've sold— we're more interested in making the music."

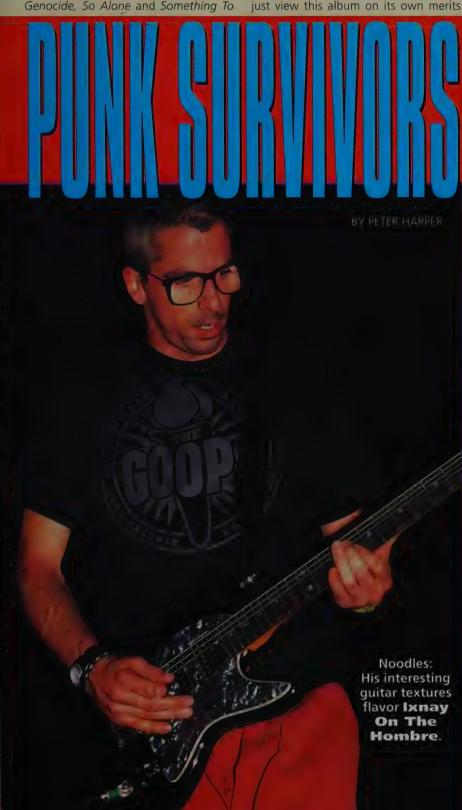
There's no question that with major label money behind them, and their own punk spirit spurring them on, the Offspring are prepared to do everything in their power to insure success for their latest disc. For a band that once, when referring to Smash, proclaimed that selling "100,000 albums was our goal," anything less than selling 2,000,000 copies of Ixnay would be viewed as nothing short of a disaster by the Offspring's new label. With a major commitment on both time and company resources already invested into the group's latest project, Sony is nervously sitting back waiting to see if the band's special combination of musical reactants will touch the same responsive nerve within the rock scene of 1997 as it did back in 1995.

So far, the results have been mixed. MTV, whom many within the music biz give credit for single-handedly launching the Offspring with their heavy rotations of the band's breakthrough hit *Come Out And Play*, has remained lukewarm towards the group's new attempts. And alternative rock radio, which was at the

"Everyone should view this album on its own merits instead of comparing it to the last one."

peak of its power back in the '94/'95 period has lost much of its steam, being replaced in many markets by the dreaded "classic rock" or "adult contemporary" formats. All this doesn't speak well for the Offspring's chances, nor does it bode particularly well for the commercial chances of so many other rock acts. But little of this seems destined to deter Holland and his troops. Already the group has completed highly successful tours of both Europe (where they coheadlined the prestigious Reading festival) and Australia where they performed on that nation's Big Day Out festival along with the likes of Soundgarden. To the Offspring, whether their new disc sells six copies or six million, the spirit of punk rock will always remains alive

"Punk isn't any three-chord formula," Holland said. "It's an attitude you bring to your life. And, believe me, it isn't very punk to be sitting around worrying about how many copies your album may have sold in Chicago yesterday. That's just not our way of getting things done."





If nothing else, Social Distortion's Mike Ness is a survivor. This tough-looking, tough-talking, tattooed guitarist/vocalist has overcome more than a dozen years of struggle on the rock and roll scene to emerge as one of the form's least likely late-'90s icons. Armed with a voice ringing with anguish, rebellion and courage, and with songs brimming with passion, pain and power, Ness has become a somewhat unwitting symbol of his times, a guy whose impassioned cries have touched a responsive nerve within millions around the globe.

All the attention that's recently been cast his way has caused Ness to shake his closelycropped head in amazement. After all, for years Social Distortion ranked as little more than a highly respected, commercially marginal "underground" act, a band that survived on the periphery of the hard rock mainstream, hoping against hope that one day their time would come. Well, with the release of SD's critically acclaimed White Light White Heat White Trash late last year, that time did indeed arrive. On the strength of the hit single I Was Wrong, and Ness' special ability to combine such divergent influences as punk, metal and country into a seamless musical whole, Social Distortion suddenly, and perhaps a bit unexpectedly, found themselves to be one of the Bands Of The Moment.

"I don't know how a little attention and a little success is going to affect me," Ness said with an uncharacteristic smile. "I've never been one of those performers who believes that you've got to be in a happy state of mind to write good music. My songs are about all of life—not just the good parts. You've got to experience the rights, the wrongs, the ups and the downs in order to get a real grasp on things. There's nothing wrong with having a little pain in your life—it can serve as a very good motivator."

If pain is what Ness has been seeking to motivate his music, then his career has been an unmitigated success. Few artists have struggled longer, harder and with less commercial recognition than this So Cal-based rock veteran, yet he now admits that even the darkest down-side of his rock and roll existence has provided him with plenty of

artistic fuel with which to ignite his vivid lyrical imagery. In fact, even the beginnings of Social Distortion, way back in the early '80s, were marked with near-constant uproar, controversy and difficulty— some of which remain open wounds today. Ironically, it took Ness more than ten years to win back the rights to such early, independently released, SD discs as Mommy's Little Monster and Prison Bound, albums that made little impact on the metal-mad hard rock masses of the era, but today stand as fitting testaments to Ness' on-going dedication to his unique rock and roll perspectives.

# "I don't know how attention and success is going to affect me."

"I've never tried to fit in," he said. "Maybe it's because I always kind of admired the 'rebel', whether it was someone like Johnny Cash, or someone like Johnny Rotten. They all had their impact on me. At the time this band began, most of the kids had big hair and were listening to bands like Motley Crue and Poison. The so-called 'alternative' scene was really underground. But I didn't care how underground I had to go. My music had to express the way I felt— not fit into some MTV playlist."

Ness' rebellious attitude won Social Distortion seemingly a permanent place on the "best of" lists of countless rock scribes of the mid-'80s. They recognized the band's unconventional approach exactly for what it was a true and honest voice of anger frustration and pain. In sharp contrast to the groupie-grabbing, limo-riding, mousse-abusing, MTV-appealing exploits of most Southern California bands of the time, Social Distortion's work stood as a harsh and often bitter musical pill to swallow-something too few party-hearty rockers seemed interested in doing. Yet despite their on-going commercial setbacks, Ness continued to seek new artistic horizons with a constantly changing band of compatriots, blending elements of

anything that caught his ear into SD's rugged rock and roll sound.

Finally, in early 1990, as the ever-shifting winds of rock and roll fortune began to vant sounds (thanks, in great part, to the cross-cultural emergence of bands like take notice of Social Distortion. Slowly but surely the band's shows began to draw larger and larger crowds, and their albumsfrom both national record chains and local radio stations. Eventually, a tempting offer from a major label came Ness' way, and the singer agreed to sign on the dotted line...but that Social Distortion wasn't going to compromise their sound for anyone or anything. Soon after that, the group's self-titled major label debut appeared to critical raves. That disc was followed up in 1992 by the even more popular Somewhere Between Heaven And Hell, It seemed as if SD was

"It wasn't like we were sitting around doing nothing during those four years," Ness said. "We toured for hearly a year and a half with everyone from Neil Young to the Ramones. We also went to court to win back the rights to our early albums, and we changed drummers twice. On top of that, we took control of a recording studio in Orange County called the Casbah, where we actually did the demos for **White Light**. It was a busy time for us. We just didn't get around to making a new album until now. I've always believed if you can't do it right, you just don't do it."

Even the most cursory listen to the nervejangling sounds of White Light White Heat White Trash informs anyone with ears that this was not an album thrown together with haste. Such songs as When The Angels Sing, Don't Drag Me Down and I Was Wrong are filled with a degree of heart-wrenching insight and tear-jerking pathos that only come when the writer has walked the walk and talked the talk on life's mean streets. Aided by a band that now features guitarist Dennis Danell, bassist John Maurer and drummer Chuck Biscuits, as well as by the talents of ace producer Michael Beinhorn (noted for his recent work with Soundgarden and Ozzy Osbourne), Ness has constructed music that may well serve as the soundtrack for the late '90s— a tough, angry sound designed for a tough, angry time.

"This album has a lot of soul and substance to it," Ness said. "I kind of reflects what I was listening to when I wrote it, which was a lot of classic punk like the Clash and the Ramones. You can feel that music in your bones. Edon't want to write things that are instantly disposable. These songs may make some people a little uneasy, but the way I look at it, that may be good for them."





earl Jam's most recent album, No Code, sold over a million copies during its first month of availability alone. The band's 1996 U.S. tour sold out all 250,000 tickets within hours of those precious ducats being made available. And their back catalogue of discs such as Ten. Vs. and Vitalogy continue to move over 100,000 copies each and every week. Yet despite all of these impressive achievements, the general consensus throughout the rock world is. that the Pearl Jam express has begun to run out of steam. Apparently, the work of vocalist Eddie Vedder, guitarists Stone Gossard and Mike McCready, drummer Jack Irons and bassist Jeff Ament has begun to loose some of its base appeal to fans who've come into the rock world in the wake of the alternative and grunge explosions of the early '90s. While the older brothers and sisters of this New Generation served as the cornerstones for the so-called Generation X Revolution, these younger fans seem to find the Jammer's often tempestuous, highly unpredictable nature to be both disturbing and annoying.

"There's a change going on within rock and roll," a noted East Coast disc jockey related. "We can sense it in the calls we get at the station and for the kids we speak to at a lot of area concerts. They'll go and see Pearl Jam when they play live because it's the thing to do. A lot of them never had the chance to see the group on stage before— and they're not so sure they're going to have the chance to see them again. But they also state that they like the group's early work much more than their later stuff. In fact a lot of the people who bought tickets to their tour last summer hadn't even bought the **No Code** album. For a major band, that's not a good sign."

It seems as if the highly experimental approach utilized throughout No Code has proven to be a major deterrent to many rock fans across the nation. While the disc has attained platinum status, it quickly fell from its Top 10 position in the charts, and by year's end was barely holding on to a Top 100 ranking. In fact, early in 1997, less than six months after the disc's appearance, the band's premier offering, Ten, enjoyed a higher chart ranking (six years after its release) than did No Code. While the band's members seemed as if they couldn't care less about their diminishing commercial fortunes, powerful forces with-in Pearl Jam's record label were supposedly throwing corporate fits over this negative turn taken by one of the company's major cash cows. Having given the Jammers a virtually free creative hand following their initial success, rumors spread that the label was about to begin cracking down on the band, "forcing" them to make videos (which they haven't done since 1993), and become more media friendly...before it was



#### BY NEIL MILLER

"Sometimes you've got to wonder if the inmates aren't running the asylum," an inside source revealed. "It's a problems when a young band becomes so powerful that the people at the label are scared to exert any control. That's the way it had become. I think people at the label were so

"Sometimes you've got to wonder if the inmates aren't running the asylum."

scared of alienating Eddie and upsetting the band that they let 'em get away with murder. There's no reason that Pearl Jam shouldn't have made videos over the years. Every other major band has done them. And they were allowed to work in the studio virtually unchecked. Even a band with the track record of Aerosmith has been monitored much more than Pearl Jam, and I think it's safe to say that Aerosmith's role in rock history will eventually prove to be more important than Pearl Jam's."

While any speculation over the future role Pearl Jam may play in the rock and roll history books is still highly speculative, it seems a bit harsh to diminish their achievements. After all, perhaps only the late, great Nirvana played a more vital role in

shaping the sound and style of '90s hard rock than did the Pearl Jam brigade. While both Kurt Cobain and Eddie Vedder became the much-heralded poster boys for Angst Rock, Vedder not only managed to survive this ordeal (which, obviously, Cobain did not), but emerge in the late '90s as a more mature, well-rounded and secure individual. While he'll certainly never win any awards for his wit and charm either on stage or off, there's no denying that Vedder remains one of the most compelling musical personalities this decade has produced.

"Eddie always is fascinating," Ament said. "You never know exactly what he's going to say or do, and that can make things very interesting. I've learned to appreciate his approach, and I would never want him to change. To many people he is the heart and soul of this band, and I

admire him a great deal."

So what lies ahead for Pearl Jam? They've already long-since completed the write/ record/tour cycle for **No Code**, and now another lengthy hiatus seems to be in store for these reclusive rockers. Can they possibly survive another two years of laying low and remaining far out of the public eye? Or will such a stretch further erode their commercial credibility and reduce PJ to the premature status of being just another "has been" band? The fates of rock and roll are cruel. How long did it

of rock and roll are cruel. How long did it take for the fortunes of major bands like Motley Crue and Green Day to turn from sizzling hot to icy cold? Of course, there are those who will insist that Pearl Jam is not, and has never been, a band obsessed with the traditional accouterments of rock stardom-selling records and making money. Rather, Pearl Jam's mission remains one totally focused on artistic commitment and social responsibility. That, however, when presented in a vacuum virtually deprived of frenzied fan feedback and solid label support adds up to little more than another once-proud group struggling to regain their foothold up the ladder of success. Could such a fate truly befall Pearl Jam in the years ahead?

"I wouldn't be shocked if they were to fade away rather than to burn out," our inside source stated. "They're maturing as both people and musicians. They have outside interests that include their families and other projects. Pearl Jam remains very important to them, but it's not their entire lives, the way it may have been back in 1992. I think that's a good change. But from a musical point of view, I believe they'll just continue to get more and more eclectic. If their fans grow along with them, that's fine. Otherwise, I don't think they'll have any problems leaving those fans in the dust. They're committed to growth and change. And I don't believe they're particularly concerned if their albums sell ten copies or ten million. That's what makes

Pearl Jam what they are."

uns N' Roses... a memory of that supergroup probably lurks somewhere in the far reaches of your mind. In the late '80s and early '90s G N'R were the most raucous, rebellious, righteous muthas on the hard rock scene. Albums like **Appetite For Destruction** and **Use Your Illusion I & II** were essential parts of every serious music collection—music guaranteed to simultaneously to get out your aggressions and piss off your parents. Axl Rose, guitarist Slash, bassist Duff McKagan and drummer Matt Sorum filled stadiums across the face of the planet, and all-the-while Axl behaved like the supreme spoiled brat of rock. It's now been five years since Guns N' Roses last released an album. At the rate things are going, it might be five more years before they release another one. Although Axl still finds himself mired in anger and lawsuits, the rest of the band have been busy entertaining themselves with a variety of other projects. We recently hooked up with Slash in Los Angeles, where he was candid about G N' R's sorry state of affairs in 1997.

**Hit Parader:** At this point in your life is it easy being Slash?

**Slash:** I just do what I do. I don't wear a top hat and walk around anymore. I've turned into some sort of Mickey Mouse character when I did that. I like to do that at shows, but not on the street. It used to be fine when I was nobody, but now it's "Look mommy, there's that quy."

**HP:** What do you do with your platinum albums?

**Slash:** I don't have any. I give them away. I'm not accomplished enough to

**HP:** Guns N' Roses has been rehearsing at the Complex in Los Angeles for a year-anda-half, anything happening in the way of a new album?

**Slash:** Initially I wrote all the Snakepit material for Axl. And Axl was like, "It's too Guns N' Roses, I want it to be more like Pearl Jam." I was like, "well whatever, it's no big deal, it's just demos." So I took it into the studio with Snakepit. We did 12 songs in 12 days with Matt and Mike Inez and Gilby (Clarke). When it was finished, Axl wanted the material back, and I'm like "No, it's gone man. Things happen at a snap of a finger in my world."

company goes, "You've made a profit on the record, come home." In other words, they weren't willing to support the tour anymore. That was it. I came home last June. Axl and I kept fighting, I kept getting lawsuit threats. Finally, Axl and I get together and we would have what we call "civil dinners." We sat down and talked. So I went back to rehearsal for three weeks. There's one character in this scenario that I can not stand, this character named Paul Hugen, and he's still in Guns N' Roses and it doesn't look like he's going.

# GUASA SPLIS

have some sort of ridiculous shrine to myself.

**HP:** Your most recent project was the soundtrack to the movie **Curdled**. What other musical projects do you have going on?

Slash: Curdled is not a big deal. I play so many different varieties of music, with different musicians, that nobody would really know about it. I just get a phone call and I go. I don't make a big deal about it. I just go and play. I work a lot these days. If I wasn't working, chances are I'd be at where I was at in Guns' early days. The junkie thing... it really got to a point where I felt I was lucky I could even think. I almost went to prison for it. Finally, I realized it was really having a negative effect on my music, so I stopped. It was hard to stop. I did it cold turkey. I checked myself into a hotel and just stayed there. It took a while, but it's been seven years now.

HP: Rumor of the week has it ...

**Slash:** ... No, I'm not playing with David Lee Roth and Tommy Lee. I was in the shower the other day and I heard it on the radio that Slash and David Lee Roth and Tommy Lee are starting a supergroup, and I had to call everybody and say, "look, it's not my fault." It's just one of those blatant untruths.

BY JODI SUMMERS

The Snakepit thing was a real shot in the arm for me. We did 108 gigs in four months on four continents and we never missed a show, we were never late, we never even had a hotel room. We only had one video on the bus— **Pulp Fiction**—because we never had time to stop in a

"I don't wear a top hat and walk around any more."

video store. It was a really good time for me, and also re-established in my mind why I do what I do. Because I love it.

HP: Have you been writing for Guns?

Slash The Snakepit songs were the beginning of a huge argument between Axl and I. When Axl and I started fighting, instead of hanging around, I said, "Screw this!," and left. We got Eric Dover, and Snakepit went on tour. Four months later, the record company calls and says, "Axl wants to do a record really badly, right now. Come home."

I said, "I don't want to come home, I want to do another American leg." We were just starting to break. The record

**HP:** Who else in the band now?

**Slash:** Matt and Duff are still there. Axl is there, this guy, Paul, and Dizzy. Paul's the rhythm guitarist, and Axl is playing guitar too. I'm just like, "This is new and different." I can't play with Paul, I think he's pretty useless. That's where the fight started. So I did my three weeks and I left. Now I'm gone again.

**HP:** If you're lead guitarist, shouldn't you have a say in who you're playing guitar with?

**Slash:** Well, that's the whole point. The unfortunate thing is that Paul happens to be from Indiana and Axl, Izzy Stradin and Paul all know each other. I don't know what's in the water in Indiana, but they're all weird. I love them to death. I love Izzy and I love Axl. Izzy would be the type of guy to put Guns back in proper order. It will happen when it happens. It's been so long now it doesn't matter how long it takes.

**HP:** What projects are you doing to keep busy?

**Slash:** I keep jamming and doing records. I'm in the process of doing another Snakepit record. I don't have to worry about changing the face of the music business, I can just go out and jam. I'm the same character still walking up and down Sunset Blvd. looking for things to do.





#### BY VINNY-CECOLINI

ONE OF THE MORE PROMISING acts to emerge from the recent crop of Scandinavian black death metal acts, Necrophobic gained critical acclaim last year with Spawned By Evil, an EP featuring reverent covers of Slaver's Die By The Sword and Venom's Nightmare. They've now followed the EP with an impressive full-length opus entitled Darkside. Recorded "between the eclipse of the moon and the eclipse of the sun" last year (which the hand believes "brought the right atmosphere" to the recording sessions). Darkside is ten tracks of non-stop blistering, blackened death metal.

As many of today's death and black metal bands continue to slow the tempo of their music, drummer Joakim Sterner admits that Necrophobic have intentionally gone against the grain. If you compare this album to (the band's previous disc) **The Nocturnal Silence** you'll notice the songs are faster," he says. "We also kept our trademark extreme vocals instead of adopting the hard-core style vocals that is becoming increasingly popular. It's easier for the listeners to follow and understand our music."

In an unusual move, the band replaced lead guitarist David Parland with Sebastian Ramstedt just one week before entering the studio. Since the split was amicable, Parland remained with the band long enough to record the guitar solo for *Black Moon Rising*, while his replacement Sterner, bassist/vocalist Tobias Sidegard and guitarist Martin Halfdahn worked on a pair of tracks, *Spawned By Evil* and *Darkside*.

Lyrically, the band remains dark, evil and controversial. Bloodthirst and Spawned By Evil deal with Vampirism, while Nailing The Holy One (which features a guest appearance from Dissection vocalist Jon Nodtveidt) and Christian Slaughter detail the well-documented anti-Christian sentiment that now appears throughout Scandinavia.

Besides planning to film their first "proper video" (for an as-of-yet undetermined track from **Darkside**), the band are preparing a full-scale world tour. However, they refuse to perform with any of their Black Mark Records rostermates.

"There are no bands on our label that play our kind of music," boasts Sterner.

Hatil Necrophobic finally visit the LLS.

Until Necrophobic finally visit the U.S. later this year, the drummer hopes





**Darkside** will provide the band's growing legion of fans with "a dark, pleasant listening experience.

IT'S ONLY FITTING THAT Siek Of It All decided to name their fourth effort Built To Last. Produced by Garth Richardson, who has also worked with Rage Against the Machine and the Jesus Lizard, the album is comprised of 14 tracks of pure adrenaline that will undoubtedly fortify the band's status as one of the leaders of the revitalized hardcore movement.

Following the surprise success of their 1989 debut, **Blood Sweat And No Tears**, many critics believed the band's 1992 sophomore effort, **Just Look Around**, would result in international success. However, their record did not live up to expectations when their record label at the time, Relativity, "dropped the ball" and failed to properly promote the record, which is now considered a classic by many.

Frustrated, the band severed ties with the label, but until another company purchased the rights to the band, Sick Of It Al were left hanging in limbo, their abilito record stifled.

"We're still paying those guys, although there is probably no one left at Relativity ho knows who we are," laughs vocalist Lou Koller.

Undaunted, the band returned to the road and toured the world. Along the way, bassist Rich Ciphano, who had been wavering between the security of a full-time day job and life as a musician, quit. In tunately, the band found the perfect replacement in New York City punk/hard-core veteran Craig Setari.

"Craig has a great deal of input into the songs," explains drummer Armand Majidi. "Even if I write an entire song, he'll still have input into its arrangement. It's a big influence on what the band now sounds like as opposed to **Just Look Around**, when Rich was still playing bass. Rich was great, but he had a totally different style."

When the band finally inked a new deal with EastWest/Atlantic and recorded Scratch The Surface, they felt as if a huge weight had been lifted from their shoulders. Instead the release of the album coincided with their new label's merger with Elektra. Although they received support for the US leg of their 1995 world tour, in the resulting confusion—the band were left wondering who they were supposed to work with—Scratch The Surface also failed to receive the attention it deserved. However, Elektra actually seems excited about Built To Last.

'We hope it'll all finally come together with **Built To Last**, says guitarist Pete Koller.

"I thought **Scratch The Surface** was a great record, but it just didn't happen," adds his brother Lou. "But it's not like we have now decided to record an album that is going to get us commercial radio airplay."



What has always separated the band from their hardcore metal peers is Sick Of It All's song writing ability, which has continually grown during their four LPs. **Built To Last** anthems Good Lookin' Out, Chip Away, Burn Em Down and Us vs. Them are easily Sick Of It All's most accessible.

Although the band have constantly toured since their inception, they admit that they still have trouble getting "supporting act" slots on tours with major established acts.

"Bands come to our shows and tell us how much they love us," says Lou. "We ask them to take us out on tour and they tell us sure," says Lou. "Then they turn to their managers and say no way. We've opened for Helmet, the Beastie Boys and Sepultura, but we've been up for tours where we have been told that

the headlining band was too afraid. They've told us that we have too much energy and put on too much of a show. Isn't that an insane statement? Too much energy? Too much of a show? It's not as if we choreograph our stage moves."

FROM THEIR INCEPTION IN 1989, Stuck Mojo have been fighting an uphill battle for acceptance. Since most of the

bands boasting a similar musical approach created little more than poor metal instrumentals with ill-fitting hip hop vocals, many critics dismissed the Atlanta metal-cum-rap artists as a bandwagon jumping novelty act destined for

obscurity in a cut-out bin.

However, while their one-time peers such as Follow For Now and the Hard Corps crashed and burned, Stuck Mojo's creative core, guitarist Rich Ward and "lyrical expressionist" Bonz have maintained a tunnel vision and forged ahead. Still, it was not until their self-produced demo sold 6,000 copies that record companies began to take notice.

"There was some talk from a few record companies, but nothing was set in stone until Century Media came to the table," recalls Ward, phoning from his "office phone" actually a phone in a convenience store down the block from the band's rehearsal space.

Although their 1995 debut, **Snappin' Necks**, has become one their label's top-selling discs, the band's biggest following is in Germany where they continually receive coverage in the major music publications and on the European equivalent of MTV.

There is still a thriving hard rock community throughout Europe," he says noting that it's starkly different here in the alternative rock saturated States. "Income is relative to your standard of living. If you want a nice apartment, a car, and all of the other things that cost money, I recommend vou choose another line of work.

Ironically enough, the band received a shot in the arm from a staple of alternative rock radio, Rage Against The Machine; it has proved to be a double-edged sword, however, since Stuck Mojo are now accused of being "heavily influenced" by the Southern California act.

That pisses me off," complains Ward. "I saw (Rage Against The Machine) guitarist Tom Morrello when he was playing guitar for Lock Up two years after we started. We have a lot to thank them for—Rage have certainly knocked down some barriers for us—but they didn't create the genre."

**Pigwalk**, the band's second full-length album (they also released a three-song EP, **Violated**, in Europe earlier this year) is a marked progression from their debut.

"We recorded our debut before we ever had a record deal," the guitarist explains. That album was a product of low cashflow and no experience. Also, we worked with a producer who hadn't worked with a heavy band before and didn't know how to capture the right vibe or translate our energy on tape. But it was a real good learning experience for us. We now know how important a good engineer and a good producer are to the songs."

This time around, the band employed noted producer Daniel Bergstrand (Meshuggah) and also asked gifted guitarist/vocalist and notorious loose cannon Devon Townsend (Strapping Young Lad, Vai) to stop by the studio and lend a hand. "I asked him, as a friend, to come down to the studio and bring his energy, know-how and good looks and help make a Frankenstein monster," explains Ward.

Although there have been a number of bands who have attempted to mesh metal, punk and hip hop, few have been able to pull it off as consistently as Stuck Mojo. On **Pigwalk**, Bonz has adjusted his vocal style to fit the band's blend of metal, punk and industrial. While the album contains at least one potential classic track *Down Breeding*, let us all hope that this album does not inspire a new legion of haphazard ill-equipped, untalented, rap-rock bands.

IT ALL BEGAN WITH a simple twist of fate for Electric Frankenstein. Seated side by side on a couch watching horror films at the home of their friends, fellow punk rockers, the Candy Snatchers, neither vocalist Scott Wilkins, nor guitarist Sal Canzonieri were aware of the impressive resume of the person sitting next to them.

"I was in (New York avant punk metallers) The Thing," recalls Canzonieri," and Scott was the vocalist for (the seminal California hardcore act) Verbal Abuse."

"People kept telling me about this band Electric Frankenstein who were looking for a vocalist and people would tell them about me." recalls Wilkins.

"We'd both be in the same room together, at the same places and not realize it," continues the quitarist.

"Two days after sitting on that couch, I got a phone number from a mutual friend and called him," continues the vocalist. "We both laughed when we finally met."

The best of the bands comprising the New York City punk revival. Electric Frankenstein are a super-group of sorts, also featuring quitarist Jim Foster, a

founding member of Adrenaline O.D., bassist Danny Canzonieri who has played with Shadow Project and Christian Death, and drummer John Steele who has played with Genocide.

After issuing a host of singles and contributing to numerous compilations they have just released a full length effort, Electric Frankenstein Conquers The World, which just might be the best punk album in years.

With a sound that can best be described as "back to the punk rock

future", the band's intent is to bring an element of danger back to rock and roll.

Electric Frankenstein got together because we all remember when music was great," explains Canzonieri. "It had a certain emotion, a certain feeling.

"It might be great being successful and creating commercial punk music that is played on the radio, but a band should be successful as a result of their music and not because of a record company's marketing department."

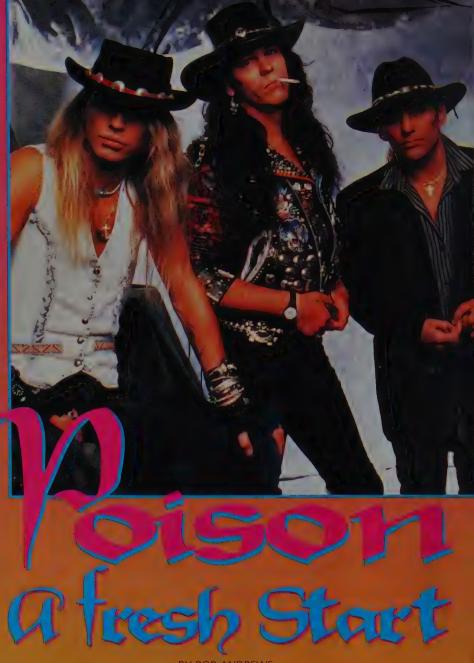


ew bands ever managed to capture the spirit and attitude of their times better than Poison. And few bands have been subjected to more ridicule and derision for their efforts than Bret Michaels, Rikki Rockett, Bobby Dall and once-and-future guitarist C.C. DeVille. During the mid-'80s heyday, these L.A.based, pretty boy, pop/metal masters represented everything many loved about rock and roll...while simultaneously representing everything many hated as well. Their pouty-lipped, camera-loving visages, hair-out-to-there personas and instantly digestible. MTV-ready tunes made them the platinum-covered darlings of the "lite rock" brigade, a band that made no bones about favoring style over substance and image over musical integrity.

In many ways Poison came to represent everything that the next generation of bands— highlighted by such angst-riddled early '90s rockers as Nirvana and Pearl Jam— originally railed so strongly against. Poison were the quintessential corporate rock, party-hearty band, a group that openly bragged about their sexual conquests, lived to be seen on the Page Six gossip pages, and loved the spotlight more than life itself. Their discs, like Look What The Cat Dragged In, Flesh & Blood and Open Up And Say...Ahh sold millions, and inspired a generation to follow in their sexually promiscuous, slightly androgynous path.

With the advent of the '90s, however, and the emergence of more socially relevant, musically substantial bands- particularly those inhabiting the so-called Seattle Scene— many rock fans assumed Poison, and their ilk, would soon be left in the rock and roll dust. To a great extent these pundits proved to be correct. In fact, an entire generation of bands, highlighted by the likes of Motley Crue, Ratt, Warrant and, yes, Poison, seemed to vanish off of the face of the earth (or at least off of the sales charts) in the wake of the Alternative Revolution. But now, after a lengthy absence from the rock scene, Poison are back. They're armed with a new Greatest Hits '86-'96 disc, a revitalized lineup featuring the returning DeVille, and the promise to use their "nothin' but a good time" musical philosophies to revitalize the dark and dreary late '90s rock world.

"Poison's never gone away," Michaels said. "We may have stretched our wings a bit and tried some other things, but the band was always together and working on new music. Rikki, for instance, got heavily involved in a highly successful apparel firm, and I've been trying my hand at acting, but in our hearts, Poison always remained very important. I think the time is right for a band like ours, that plays good, fun rock and roll, to make a

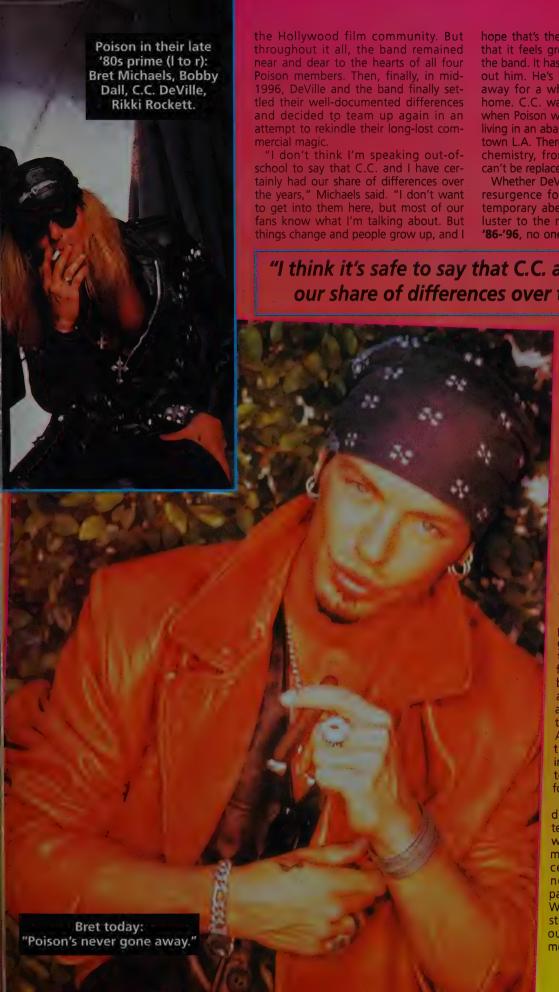


BY ROB ANDREWS

statement to the fans of the '90s. We want them to know that it's okay to have a good time again."

While their music always managed to present a good-time attitude— even in its most reflective moments— in recent years it's been no secret that things haven't always been guite so up-beat for the members of Poison. Back in 1992, at the tail-end of the band's most successful period, DeVille, the band's New Yawktalkin' guitarist, and principle songwriter, decided to split from the group under a flood of rumors and innuendos. Stories of drug use, personality conflicts and "loss of direction" were all given for DeVille's departure, and over the ensuing years the guitarist's repeated attempts to launch a solo career proved futile. At the same time Poison was going through some struggles of their own. They hired guitarist Richie Kotzen to take DeVille's place, but that scenario quickly went awry after Kotzen was found getting "overly friendly" with one of the other member's girlfriends.

Award-winning guitarist Blues Saraceno was then brought in to the Poison fold to help finish up the group's 1994 touring commitments. But studio work with the young guitarist never seemed to go in the direction that Poison's record label desired. (By the way, Michaels would neither confirm nor deny the hot rumor that Poison is about to sign a new major label deal.) It seemed that after a highly succesful seven year run, Poison had run into a dead end. Alternative career choices were explored, with Michaels' independent movie work on the film A Letter From Death Row, receiving surprisingly strong support from



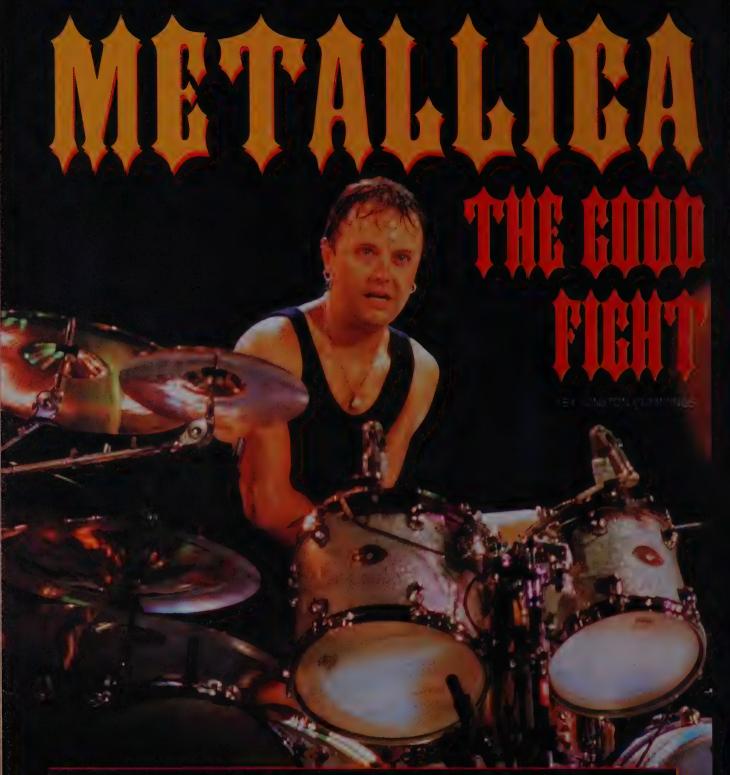
hope that's the case here. All I know is that it feels great to have C.C. back in the band. It has never felt the same without him. He's like a brother who went away for a while and has come back home. C.C. was there in the beginning when Poison was a struggling club band living in an abandoned building in downtown L.A. There's definitely a bonding, a chemistry, from those early days that can't be replaced.

Whether DeVille's return signals a true resurgence for Poison, or is merely a temporary aberration designed to add luster to the release of Greatest Hits '86-'96, no one can deny how good the

"I think it's safe to say that C.C. and I have had our share of differences over the years."

> band's hard rocking tunes once again sound. From early hits like Talk Dirty To Me to melodramatic chart-toppers like Every Rose Has Its Thorn, to newly recorded rockers like Lav You Body Down, Poison is a band seeminaly determined to leave their mark on the late '90s. Of course, it's highly debatable as to whether that mark has a snowball's chance in hell of "coming close, to equalling the band's impact on the '80s, yet Michaels remains as confident and cocky as ever. As far as he's concerned, it's just a matter of time before the world's rock populace wakes from the grunge-inspired nightmare they've been trapped in for the last six years and begins to realize that rock and roll is supposed to be a non-stop party rather than a non-stop wake. And once they do make that realization, Poison intends to be there, ready to supply the soundtrack for the Millennium.

"Poison was never designed for the short term," Michaels said. "We wanted to make it and make it big— and we succeeded. But there was never a thought about packing it in at that point. With C.C. back with us, we still have a lot of music in our system— and believe me, it's great music.



etallica. No other name in the rock and world means more to millions of fans from Los Angeles to London. Just saying the word "Metallica" to anyone even remotely familiar with the inner-workings of the rock machine instantly brings to mind a flood of memories and emotions; the heaviest band on earth. The kings of the metal mountain. The most successful hard rock group of the last decade. The band that has single-handedly revolutionized the style and sound of the rock empire. There's no doubt that Lars Ulrich, James Hetfield, Jason Newsted and Kirk Hammett stand alone as hard rock innovators and pioneers. Their last album, **Metallica**, sold over eight million copies and catapulted these heavy-handed rockers to the very apex of the success ladder. Along the way the Metallimen evolved from being the Greatest Heavy Metal Band On Earth into a true rock and roll legend. And now, with the release of their latest disc, **Load**, these hallowed Bay Area Bashers have returned to the scene after a five-year absence. Recently we sat down with Ulrich and Hetfield (who co-produced their latest disc with Bob Rock in addition to co-writing every track) to learn more about the world of Metallica.

**Hit Parader:** How has Metallica changed over the last four years?

James Hetfield: We're not out for shock, we're not our for disgust either. We're just out to do what we do. There's no way you can set it up. You put out a record every five years, then there's bound to be some drastic changes. Who's life doesn't change in tive years? And people have to take that with a block of salt. People have to understand what's been happening in our lives. What we've been doing, where we've been, where are minds are. And you would likely hope that people would ve changed themselves, y'know? Change has to happen no matter how much people don't want to see their stable things change. As humans we have to change. It's almost come full circle. We've never been out to please anyone but ourselves, and the fans totally dig and respect that. But when we change it's probably a little harder for them to accept that because they haven't been through that with us.

HP: Why did it take so long to get Load fin-

Lars Ulrich: After we started writing we got to 25 songs and said, "This is crazy, we could keep on writing until 2007!" We had

#### "Right now we're standing at a massive point of rebirth."

to curb ourselves and put a lid on it because we could still be in there writing now. That's how many ideas kept surfacing. There's a song on the record which we hit on a jam while recording. We've recorded 80, 90 songs over the last 15 years, and there's never been anything that's come from a jam. So things are still evolving for us. The way the plan sets out is this: 14 songs are on **Load**, and a lot of the other songs are already done. Instead of making a record every five years, we're going to put a record out now and put out another one a year, year and a half from now,

JH: There's a huge, new strength in all of this. You share feelings with each other, you feel more of a family vibe, more of a camaraclerie. People will back you up even more instead of battle you. And that's even more forward momentum for us as individuals and as a band.

**HP:** Have you all changed as individuals over the years?

JH: Getting away from each other helped us grow not apart, but in our own ways, and then when we got back together we learned new ways of growing together I think this happened in the studio as well. Lars was always "I have to record my drums this way," and I was always "I have to record my vocals this way, guitar and bass even." We were always really stuck in to one way. Now we've seen from each other how each person records on their own way.

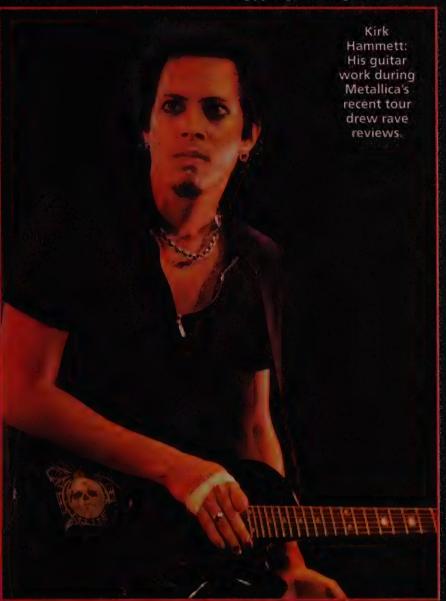
and we've loosened up a lot

LU: I think Jason is the most grounded and stable among us, and musically he's open to trying out different things. He has much more interaction with other musicians than James, Kirk or I. It brings a quality to the party, just that knowledge, and I value it a lot.

**HP:** Stylistically, what's the biggest change on this album?

want to have to live up to anyone's expectations but our own. On this album we kind of threw all the rules out the window. We're so confident about knowing exactly what Metallica is right now, and that made the whole recording experience a real eyeopener for us.

**HP:** Some people have said that Metallica is moving farther and farther away from their "angry young men" image of old.



JH: I went on this hunting trip for a couple of weeks, and as soon as I came back there's this tape and it was like, "Okay, we've been doing a few things...Kirk played rhythm guitar. WHATI!" So I listened to the stuff, and it was pretty cool. We've go! two guitar players, so we should use two guitar players. We were conditioned to do something in a particular way for 15 years.

LU: All pre-conceived ideas of who we are and what we've done are at a point right now where we're standing at a massive point of rebirth. We don't want to rely on what we've done in the past. We don't LU: I think that's true to some extent, and it's a good thing. Human nature is strange in the past, there's been mass hysteria over nothing. It's been fun to sit and watch it happen though. An album like ...And Justice For All now sounds like it was recorded in a matchbox. It was, "Look at us, we can play all this intricate sideways stuff." Well, so what? Metallica is more emotional now. When it's angry, it's more angry, but when it's subtle, it's more subtle. For the first time we've done what's best for the big picture.

JH: No rules -- but Metallica Rules!

y now we've all more-than gotten used to the concept that the original Kiss is back together. It seems as if everywhere one looks these days one encounters Kiss...on magazine covers...on the radio on television on record stores...and most certainly in concert halls throughout North America. Kiss are omnipresent as well as omnipotent, an all-knowing, all-seeing rock and roll force that has once again taken the music world by storm. Nearly 20 years after their costumed peak in 1977, and 17 years after the original foursome of Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss last performed together on stage, Kiss is bigger, better and badder than ever. While their recent in-concert collection You Wanted The Best, You Got The Best failed to set any sales records, the band's live drawing power has once again proven that Kiss is not only alive, but quite well, indeed! Recently we caught up with Paul Stanley during one of the group's infrequent tour breaks to discuss everything that's going on in the always-exciting world of Kiss.



money you're making.

PS: People love to talk about the money. I don't always understand everyone's fascination with the way we do business. Let me ask you something; we've sold over 70 million records over the last 23 years. I think we made some money there. We've toured the world dozens of times. I think we made some money there. Do you really think we needed to do this tour for money? If I do, I better talk to my business advisor! Yes, we're making money from this tour. What's wrong with that? There's always money being made in rock and roll, but it just-so-happens that we've been smart enough to know that if money is being made off of Kiss it might as well end up in our pockets.

HP: Were you disappointed that You Wanted The Best, You Got The Best didn't sell better than it did?

**PS:** Not really. We knew that a lot of the great Kiss fans already owned every album we've ever made, so for them to buy an album that featured some material that they already had on the first two **Alive** albums was silly. We wanted to put something out to correspond to the tour, and the best idea

"A new generation

of fans came along

who wanted

something that

was fun-

they wanted Kiss."

**Hit Parader:** Have you been at all surprised by the incredible reaction Kiss' tour has generated?

Paul Stanley: The simplest answer I can give you is, no I'm not. I think it was just time for Kiss to come around and show a generation of fans that you don't have to be miserable, and look at your shoes and whine while you're performing. For the last six years that's all a lot of kids have been given the opportunity to see. The only wine I want to hear about is the one I'm having with dinner

tonight. A whole generation of kids have come along who've seen their older brothers and sisters listen to so-called alternative rock, and watch a bunch of guys get rich by singing about how miserable their lives are. They got tired of that. They wanted something that was fun—they wanted Kiss.

**HP:** Still, selling out every show in a matter of minutes and selling millions of dollars worth of Kiss T-shirts must still be a thrill.

PS: Every day is a thrill with Kiss. We're four guys who are having the best times of our lives—and I'm not just saying that. I've open-

ly admitted that we weren't happy with one another when Kiss first broke apart. There was a lot of anger and a lot of frustration. Nothing or nobody could have brought us together before we felt that all past problems had been cleared up and that we could all act the way we should. I meant it when I said in the '80s that I'd never play with Ace and Peter again. I felt they had let Gene and I down, and more importantly, they had let the fans down through their behavior in the late '70s. They showed disrespect for the fans and to Kiss by abusing substances and putting on substandard performances. But thankfully, not only did they get their lives in order, they've returned to being the good people we knew always existed under the facade they had created for themselves. That's why we're having such a good time; this is the way it should have been in 1977.

**HP:** Still, despite all the critical and commercial success Kiss is having at the moment, all most people want to talk about is the

we could come up with was You Wanted The Best, You Got The Best. It served its purpose.

**HP:** To many alternative rock fans Kiss is still "uncool". Does that bother you?

**PS:** We've always been uncool to a lot of people—even when we were the biggest band in the world. That's fine with me. Some of it has to do with the fact that neither Gene nor I have ever lived the true rock and roll lifestyle. We've never done drugs, and we don't

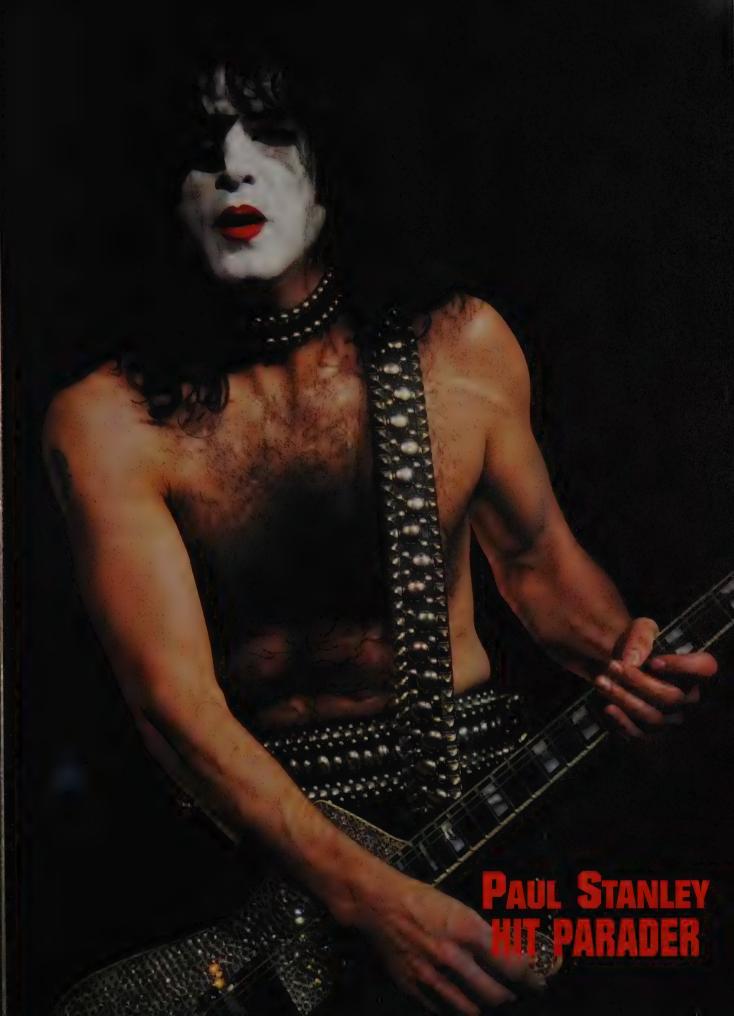
sing about drugs in our songs. There's a certain degree of rock and roll credibility associated with drug use in the eyes of some people. They think it's even more credible when someone they admire dies from drugs. Then they can make him a hero, I don't go along with that. But those fans who don't think we're cool can stick with their own bands. We have millions of fans all around the world who know we're cool. That's good enough for me.

HP: It's no secret that you're all in your mid-40s. Is a tour schedule like this more draining than it used to be?

PS: Actually, we're all probably in the best shape of our lives. We worked out six days a week before we even began the tour, and once we went on the road, going on stage for two hours every night keeps you in shape, believe me! We're having so much fun that we could just keep going on adrenaline for the next two years.

**HP:** There are rumors that this world tour you're currently on will just keep right on goin'. Is it true you're planning on playing stadiums across America next summer?

**PS:** We always like keeping a few surprises up our sleeves. We did that with the first leg of this tour, and there have been more surprises along the way. There are a number of very interesting ideas still on the table, and we're considering each and every one of them. I don't want to give away some of the secrets we're planning, but as always, the fans should expect the unexpected from Kiss.



### SHOOTING STARS

#### **FAILURE**

It's been speculated by a few unfortunate, uninformed souls that rock and roll is dead. They notice the preponderance of rap, soul and mainstream acts that seem to have a stranglehold on the sales charts and their conclusion is that good, guitar-driven rock is about as viable in the late '90s as a Tyrannosaurus rex. Well, non-believers, forget about it. Rock and roll is indeed alive and well (as if anyone reading this page had any doubts) and a four-man band from Los Angles called Failure are out to prove that point loudly and proudly. No, this isn't your standard three-chord guitar outing— in fact, it's far from it. Guitarist/vocalist Ken Andrews, bassist Greg Edwards, guitarist Robert Gauss and drummer Kelli Scott play a distinctive brand of '90s guitar rock, a style filled with quirky musical passages and thought-provoking lyrical excursions. It's all showcased on their latest album, **Fantastic Planet.** 

"This is our third record, but a lot of people are acting like it's our first," Andrews said. "I guess that's a good thing because it means that we're getting a very fresh, vibrant audience that's just reacting to what we're doing now, not trying to compare it to what we may have done in the past.

Blending influences that run the gamut from Nirvana to '70s tehnorock pioneers, Kraftwork, Failure manage to blend these diverse sounds

into a surprisingly unified and continually satisfying whole. On such songs as Stuck On You, Pillowhead, and The Nurse, Andrews' deft songwriting touch manages to inject what might otherwise have become pedestrian rock fare with a heady sense of purpose. But underlying all of this sophisticated word play and cutting-edge studio work is the heart-felt guitar power that helps make Failure a true tribute to great rock and roll. It's a distinction that makes Andrews proud.

"I never believed you had to play Roll Over Beethoven to be considered a rock and roll band," he said. "We're a sum of everything we've listened to over the years, with our own unusual tastes thrown in for good measure."



FAILURE

#### EXPANDING MAN

The story of Expanding man dates back a dozen years, to when vocalist Aaron Lippert and guitarist Dave Wanamaker first started getting together after their high school day was over to write songs and play acoustic versions of their current radio favorites. From there, things began to take a far more adventurous edge for these two Long Island. New York rockers. Before long they had hooked up with fellow local musicians Chris Hancock (drums) Peter Armata (bass) and Bill Guerra (quitar) to play gigs at any venue that would have them— and they

didn't mind traveling a bit to get there.

"We used to play these shows at shopping malls in Ohio," Wanamaker said. "We'd go on and nobody would know who we were or what we were doing up there. Other times we'd play our asses off in a club and maybe five people would show up. Once in Nashville, we realized five songs into the set that the house music was still on. But none of that bothered us. We just kept going. Hey, it was a chance to play. That's all we ever wanted.

After so many years of playing in dives all around the North East, it appears as if Expanding Man's persistence is finally beginning to pay off. Their rugged, guitar-heavy sound began winning them a strong local following in Boston (where the band had relocated in 1992) and by 1994 they had record their first indie disc, Free TV's, which garnered impressively positive reviews in all manner of media outlets. The success of their debut disc brought Expanding Man to the attention of the major labels, one of which stepped in and signed the band in 1996, just in time for the band to record their latest effort, Head To The

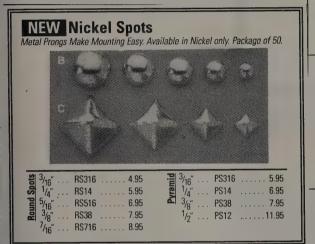
'All the years we've worked together have made us a very interesting band," Lippert said. "You can't replace that kind of experience with anything else. We've been able to develop our own special sound that really isn't like anything else out there.



EXPANDING MAN

S-6









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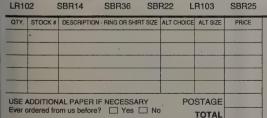
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## CELEBRITY. RATE-A-VIDEO

BY GAIL FLUG

uitanst Al Petrelli changes bands more often than some people change their underwear! The last time he did a *Rate-A-Video* session he was with the very metallic Widowmaker. Since then he's played with the melodic prograck band Asia, the industrial project Vertex and Savatage, the latter of which he is now a permanent member. Due to Al's great diversity as a musician, we gave him all kinds of stuff to view

Track #1, Tool
Isn't this the band that had the claymation video from their first album? These guys are cool. I don't get to watch any MTV or listen to the radio and I'm not a fan of a lot of the music out there, but I like this. It's almost as if the song is just the soundtrack to a piece of film as opposed to actually being a music video where a band is lip-synching or whatever. That's the one thing about this band, you never get to see what they look like and it's like the best of both world. Overexposure led to the demise of many bands, so it's not like you see their faces all over the place. If these guys were playing in concert, I'd see them just to see what they are all about. I have no idea what their video means, but it's cool; whereas if I were just listening to the CD. I don't think I'd like it as much.

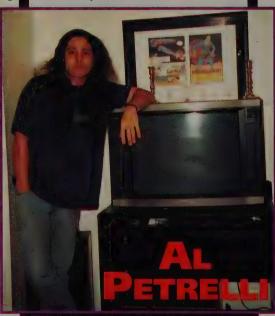
#### The Beautiful People, Marilyn Manson

And my mother thought Alice Cooper was weird. It's like, what do you have to do to get people's attention? Alice and David Bowie did it in the early '70s, then Twisted Sister came out and shocked everybody's parents, and before that it was Kiss. Then it was Axl Rose, and he became everybody's new hero. And then Kurt Cobain and that whole scene, so this is the next step. People are afraid of gangsta rap, but I think they have nothing over this guy. You know, ever since that movie Seven, I see a lot of these younger video directors getting very dark and weird. I have been watching

the video so I really haven't been listening to the song, but stuff like this doesn't do it for me. It's not my kind of music. I'm still carrying the flag for having just songs; you know, melodies and stuff. But one thing I have to say about the singer, at least there's a rock star! There's no mistaking him for anything else. That's my biggest problem with music over the last few years, that the guys on stage looked liked members of their audience. There's no confusions here.

#### He Liked To Feel. **Crash Test Dummies**

Now this is a cool song. It's got melody, it's got harmonies, a shuffle groove. It's got chords. But it's the antithesis of everything Marilyn Manson was. There's no shock value; this is one of those videos where somebody came up with a storyline with a dog chasing a pork chop, which I'm sure is poignant. It's like early videos where the video real-



Al Petrelli: "Marilyn Manson, now there's a rock star!"

ly doesn't match up with the song, but's it's cool.

#### Charlie Brown's Parents. Dishwalla

This is a cool track. Cool groove, Again, this is one of those videos that the director said "let's do something with a girl in a pink dress at a political rally." I'm sure there's a storyline in there somewhere. The song's very cool though, great band. Nice chord changes. You can hear the instruments, it's got melodies. At least it's a song instead of being just heavy. There was that movement over the last couple of years about the anti-musician. Like "we're not good musicians, but we have attitude." I

spent my life trying to play guitar properly and all of a sudden these guys are being considered musicians.

#### Hello Goodbye, The Beatles

What is there to say. It's like putting on The Godfather and saying what do you think? Talk about four guys who changed music forever. When was this, 1967? And they're coming out in these outrageous outfits and this was considered long hair. It's past their shoulder. Imagine this being the equivalent to what Marilyn Manson is now. Not musically, but shockwise. I remember being being four years old, and having the Help album and saying "I want my hair like that" and my dad saying, "You're out of your mind." Talk about influential. I could watch them do nothing and it will keep my attention. Each of these guys is charismatic whether it be playing or just doing an interview. Brilliant.

#### My Girlfriend's Girlfriend, Type O Negative

You gotta love these guys. You know what's cool about Peter Steele? He sings like one of these death metal singers, but they have great songs. It's a real neat combination. You got the gothic organ going on, a '60s like drum beat and heavy quitars. These guys are very clever. It's got melody, a chorus and a good vibe and he's still singing like the guy in Slaver. It could almost be a Doors track wit the keyboard sound in the back. The video? Anything with two girls kissing in it, I adore. You can just freeze-frame that shot of the girls going at it and I'll sit here all night saying Pete Steele rules. He's from Brooklyn, he knows what's up. What a great idea for a song.

#### Swallowed, Bush

How many bands came out wanting to sound like Guns N' Roses after Guns N' Roses exploded and how many bands wanted to be like Bon Jovi after Bon Jovi exploded? How many bands want to sound like Nirvana? Same vocal style, same guitar sound. You had to like Nirvana because they changed music. What they did in 1991 single-handedly devasated the hairspray and cheekbone bands, which wasn't a bad thing, but they did it first and they did it right. Kurt Cobain had something cool to say and this is ... well I'm sure it makes sense to someone. Again, a very non-muso guitar solo. My God, I'm so old. Attractive women, at least that's getting back into the videos. Just like the David Lee Roth/Great White of yesteryear.

PENPALS Kids/Teens

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## INDIEREVIEWS

#### DEARLY BEHEADED, TEMPTATION

What do you expect a band with a name like Dearly Beheaded to sound like? Some watered-down version of Hootie and the Blowfish this ain't. In fact, Dearly Beheaded just may be the heaviest disc to land on turntables this year, a recording so unalterably, unwaveringly and undeniably heavy that it often threatens to flatten everything in its path. On their debut effort, **Temptation**, this British quintet has laid down a series of angry, snarling, metallic rockers that bring to mind such previous skull crushing units as Napalm Death and Fear Factory. Check out such songs as *Fuel My Hatred, Witness* and *Behind The Sun* to get a grasp of the sonic

overkill that seems to be Dearly Beheaded's calling card.

Rating: \*\*\*\*

#### 24-7 SPYZ, HEAVY METAL SOUL BY THE POUND

It's now been a number of years since the rock world last heard from 24-7 Spyz, and during that period many suspected that this ground breaking musical unit had decided to seek new avenues of creative expression...like working in the local Mickey Dee's. But fear not 24-7 fans, the boys are back in town with their unique amalgam of rap, metal and funk elements. Ironically what seemed revolutionary when this outfit first introduced their style some eight years ago has now become somewhat customary, with a host of new acts attempting to bridge the same chasm that has historically existed the worlds of "white" and "black" rock. On their latest effort, the hard hitting Heavy Metal Soul By The Pound, 24-7 Spyz prove that they're still one big step ahead of the competition— and judging by tunes like Love And Peace and Let Your Fancy Flow, they plan on staying

Rating:\*\*\*\*

#### THE NEFILIM, ZOON

The hipper of you out there may recall a strange, dark, gothically-tinged band from a few years back called The Fields

Of Nephilim. That band released a number of major label discs and won over a sizable and incredibly loyal following during their brief stint at the top. But alas, back in 1992 The Fields split asunder with one of the band's driving forces, Carl McCoy deciding to carry on as The Nefilim. Slowly but surely McCoy put together a startling series of new musical elements that captured much of the Fields' former majesty while greatly expanding their artistic canvas. The results of his work can now be heard on **Zoon**, The Nefilim's debut disc. With its dense, often impenetrable musical barrages and haunting vocals, the disc is certainly an acquired taste— but it's a must-have for anyone who even remotely remembers McCoy's earlier work.

Rating: \*\*\*

#### **OVERDOSE, SCARS**

For years the Brazilian heavy metal scene was dominated by one band— Sepultura. But more recently that group's ground-shatter-

ing efforts have beaten down a path for a host of new Brazilian beat brothers to invade international shores. One of the most promising of those bands is Overdose, a loud, brash politically-active unit whose music on **Scars** brings home the plight of many within their South American homeland. Such songs as *Manipulated Reality, My Rage* and *Out Of Control* show that this unit is in a full command of both their left-of-center leanings and their blatant musical attack. This is raw, angry metal presented with a degree of passion only true belief in "the cause" can generate.

Rating: \*\*\*



24-7 Spyz: The ground breaking unit returns.

#### PIST-ON, NUMBER ONE

It takes a bunch of guys from Brooklyn to properly run bathroom humor into the ground. While the more sophomoric of
us may twitter to ourselves about both the group's name, and
the "clever" title of their debut disc, their high-brow concept
soon runs dry. Both lyrically and musically there's little on
Number One that we all haven't heard before— and heard
done with more style, skill and substance. While the band
brags about having spent over five years getting the material
on this collection together, it often comes across as little more
than a hodgepodge of previously heard thoughts and riffs.
Such songs as I Am No One and Parole do possess a certain
heavy-handed charm, but for the most part, Pist-On is little
more than a one trick pony.

Rating: \*\*

#### UGLY KID JOE, MOTEL CALIFORNIA

Following a highly successful major label career, which saw them produce the platinum disc **As Ugly As They Wanna Be**, Ugly Kid Joe now find themselves relegated to the indie scene (on their own Evilution label, no less) with the release of their latest dose of tongue-in-cheek musical mayhem, **Motel California**. The move hasn't hurt these guys one bit; their sound is still as fresh, vital and entertaining as ever. Vocalist Whit Crane still sings like he just got back from an all-night party (which he probably did, come to think of it), the band still plays like they only have an hour of studio time booked. That, in a nutshell, remains the on-going appeal of UKJ, a fact proven once again throughout **Motel California**. **Rating:** \*\*\*\*

inventive.
Rating: \*\*

#### SOLITUDE AETURNUS, DOWNFALL

they don't. This is a spotty collection at best, with moments of

high-intensity action being too often off-set by mindless mean-

dering and pointless riffing. Yet, all-in-all, you've got to give

I'M'L credit for trying; their sound is exciting, if not particularly

Solitude Aeturnus started life some seven years ago as yet another in a seemingly endless string of pointless doom metal bands. While over the ensuing years they enjoyed success (especially in Europe) with their gloomy approach, the band soon realized that their approach was drastically limiting their growth potential. Thus, with their latest release, **Downfall**, the



#### VISION OF DISORDER, VISION OF DISORDER

This powerhouse quintet has been kicking around the East Coast underground for the last four years, slowly honing their craft and developing a sound as lethal as a switchblade. On their self-titled debut disc, Vision Of Disorder prove to be a band with something important to say, and an incredibly intense way of saying it. Such songs as Ways To Destroy One's Ambition, Excess and Element display a carefully constructed lyrical presentation in addition to the raucous, rambunctious, full-throttle power that these boys seem to control with effortless ease. If you like your hard rock delivered with substance, aggression and energy, then Vision Of Disorder is worth checking out.

Rating: \*\*\*\*

#### I'M'L, INSTIGATING, MEAN & LOUD

What do you get when you cross a smidgen of Slayer, a dollop of Kiss, a drop of Van Halen, and a peck of Black Sabbath? Damned if we know. But perhaps some of it would sound a little like I'M'L a four man unit that seems to have absorbed the influence of rock's biggest bands and is now trying to regurgitate it note-for-note. On their debut disc, **Instigating**, **Mean & Loud**, these boys sometimes succeed...sometimes

Ugly Kid Joe: Musical mayhem and all-night parties.

group has greatly expanded their songwriting approach, utilizing a more contemporary approach to enliven their heavy-handed sound. While such a style may upset some of the band's long-time fans, the move seems destined to open up wider commercial doors for the S.A. gang and perhaps bring their unique sound to the mass metal marketplace for the first time.

Rating: \*\*\*

#### WARZONE, THE SOUND OF REVOLUTION

During it's decade-long existence, the band Warzone has served as a half-way house of sorts for all manner of metallic mercenary. Future members of such widely hailed underground bands as Quicksand, Gorilla Biscuits and Murphy's Law started their musical careers in Warzone before moving on. Despite these defections, however, this New York based hard core band has survived and prospered, today featuring one of its strongest lineups ever. That lineup can be heard doing what they do best on Warzone's latest disc, **The Sound Of Revolution**, as unforgiving, an inyour-face collection as anyone is likely to encounter this —or any other—year.

Rating:\*\*\*

# COMPILED BY THE HIT PARADER STAFF

A nother year has drawn to a close...and another one gets ready to kick into high gear. Such is the never-ending cycle of life. And just like that cycle, the record biz gets ready to go into it's annual post-Christmas hibernation as it reenergizes for the spring release blitz. But before we here at your beloved Hit Or Miss begin our own post-holiday snooze we thought we'd take the time to give the ol' thumbs-up or thumbs-down to some late-year hard rock releases. After all, would you have expected anything less?

#### VAN HALEN, GREATEST HITS

By now you all must know the story behind Van Halen's new Greatest Hits package; how long-time vocalist Sammy Hagar was canned in the midst of assembling this disc with original singer David Lee Roth being recruited to come in and add two new songs. But all that pales in significance once the consistent brilliance of Van Halen's musical output over the last 20 years is put on display. There's not a tune here you're not instantly familiar with (except, of course for the two new ones, which unfortunately do little to increase the storied VH legacy), but that only adds to the overall enjoyment one derives from listening to this set. This may well be the ultimate rock and roll party record— whether it's Sammy or Dave leading the band into action.

#### STEVE VAI. FIRE GARDEN

After years as hard rock's Number One hired gun, and after almost as long as one of the indie scene's leading lights, guitar master Steve Vai finally finds himself on his own- and on a major label. Following his stints with the likes of Frank Zappa, Whitesnake and David Lee Roth, the time was right for Vai to step into the spotlight in a broader-based capacity. On Fire Garden that's exactly what he does. In addition to adding his always inspiring six string histrionics to the proceedings, here Vai also contributes all the vocals as well as writing all the songs. While he's the first to admit that his singing style will never replace his guitar work in the hearts and minds of his loyal following, there's no question that hroughout this disc his emotive style fits the musical mood he creates to near-perfection.

#### IRON MAIDEN, BEST OF THE BEAST

For a band that served as one of the dominant artistic and commercial forces of the '80s, the legacy of Iron Maiden has not translated well into the '90s. Instead of garnering a hallowed image as true metal pioneers, these quintessential British bashers

have been relegated to a rather secondary role in the overall scheme of rock and roll life. That's particularly unfortunate when one views the Maiden Metal Machine's output from an over-all perspective— an Melon's Shannon Hoon, did himself in stupidly with drugs. But the fact is that Blind Melon was always little more than a novelty act, a quasi-hippie, good-time unit that scored a freak (pardon the expression) hit a few years ago with No Rain. Well a reconstituted version of the tune, along with other odds and sods from throughout the group's history appear on the band's (hopefully) only posthumous release, Nico. You've got to be a real Melonhead to get into this rambling collection, but if you are you may actually get a kick out of songs like The Pusher, Hell and Glitch. MISS

#### PSYCHOTICA. PSYCHOTICA

Psychotica has made quite a name for themselves during the brief time they've been in the rock and roll spotlight— mostly for the outrageous appearance of vocalist Pat Briggs. But underneath Briggs' short, platinum



Psychotica: Spirited tunes filled with fun.

opportunity provided by their recent **Best**Of The Beast "greatest hits" collection.

While this two-and-a-half hour metal marathon is strictly for the die-hard Maiden maniac, there's no question that on such songs as *Rime Of The Ancient Mariner, The Trooper* and *Run To The Hills* these guys did their best to leave a permanent mark on the hard rock landscape.

#### **BLIND MELON, NICO**

It's never easy to rag on the dead— even when the dead guy in question, Blind

blond hair and the cover-girl-from-hell face makeup lies the heart of a true rock and roll trooper— a visionary who apparently has "seen the light" in terms of where rock and roll is headed. On Psychotica's self-titled debut disc, Briggs and his cohorts present a sprightly, spirited collection of tunes that run the gamut from pure pop to off-the-wall rock. For the most part, especially on such songs as ice Planet Hell and Freedom Of Choice, it's a lot of fun. HIT



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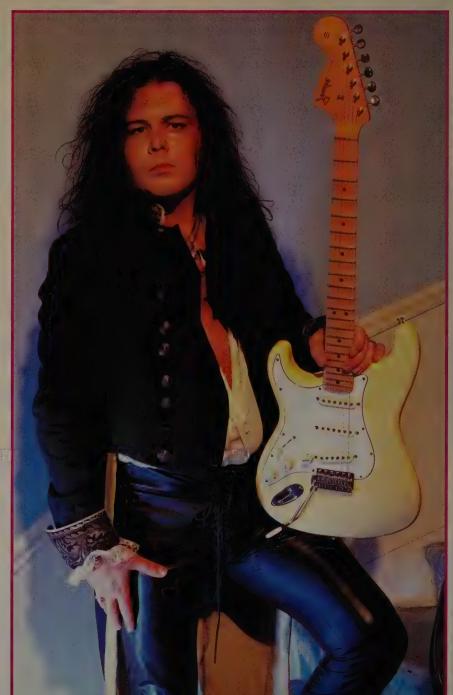
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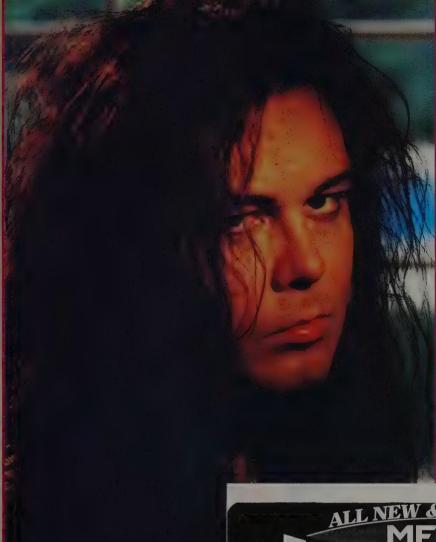
#### MANIC DEPRESSION

Here's another kick-ass song from the genius of Mr. Jimi Hendrix. He's the reason I picked up the guitar at the age of seven," explains guitar virtuoso Yngwie Malmsteen of the single, Manic Depression. The Jimi Hendrix remake is one of 11 tracks from Malmsteen's latest CD, Inspiration. Worthy of the title, it's a collection of Yngwie's personal favorite songs by the artists that have inspired him the most. Manic Depression also marks the first time ever Malmsteen has sung lead on a song. He usually leaves this chore to one of his vocalists-depending on who fits the particular song the best.

"Manic Depression" was among the first songs I learned how to play and I felt strongly that it had to be included on **Inspiration**. It still remains one of my perennial favorites," adds Malmsteem calling in from his Floridabased home. "On the day Jimi Hendrix died, Swedish television aired a special on his life. I saw this as a seven year-old and was extremely impressed, so I too decided to create these amazing guitar sounds."

Over the past few years Malmsteen's popularity has increased, despite the alternative hard rock music scene. With his signature sound and dedication to his music, Yngwie Malmsteen still remains a driving force in metal music today. "Every time I hear or play Manic Depression, I have a visual image of Hendrix performing the song," he sums up. "It's a powerful song for me and my rendition of it was meant as a tribute to Jimi since he inspired me so."





You make love break love it's all the same when it's over Music sweet music, I wish I could caress, caress, caress Manic Depression is a frustrating mess. Oo-ow!

Do, do, do, do, do Cry on guitar Well, I think I'll go turn myself off and uh, uh, uh, huh!

Go on down. Huh! All the way down Really ain't no use in me hangin' around in. uh. huh! Your kind a scene Music, sweet music, I wish I could caress and kiss, kiss, Manic depression is a frustratin' mess! Oo, ah! Dig! Ow! Music sweet music, sweet music, sweet music, ah! Music, sweet music, sweet music, veah! Do, oo, oo hmmmm, hmm, hmm. Depress...

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#### MANIC DEPRESSION

(Recorded by YNGWIE MALMSTEEN)

JIMI HENDRIX

Manic Depression is touchin' my soul I know what I want but, I. just don't know how to heh! Go about gettin' it Feelin' sweet feelin' drops from my fingers, fingers Manic Depression is a catchin' my soul Yeah. Woman so weary, the sweet cause is vain

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(Recorded by L.A. GUNS)

TRACII GUNS

This is what I've become This is what I've

This is what This is This is what I've become

Terrorize me, hypnotize me Do what you will But you won't be surprise me

Kill the words and truth dies Politicians kill with poison

Can't tell anymore what's real Gotta, gotta get away, gotta, I can't feel

History repeats its war crimes Under Hilter another lew dies Stalin's rise, Stalin's fall Take down, we took down the dam wall

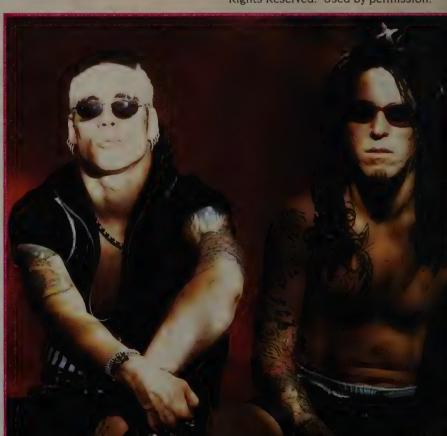
Fear becomes the institution Hate becomes your contribu-

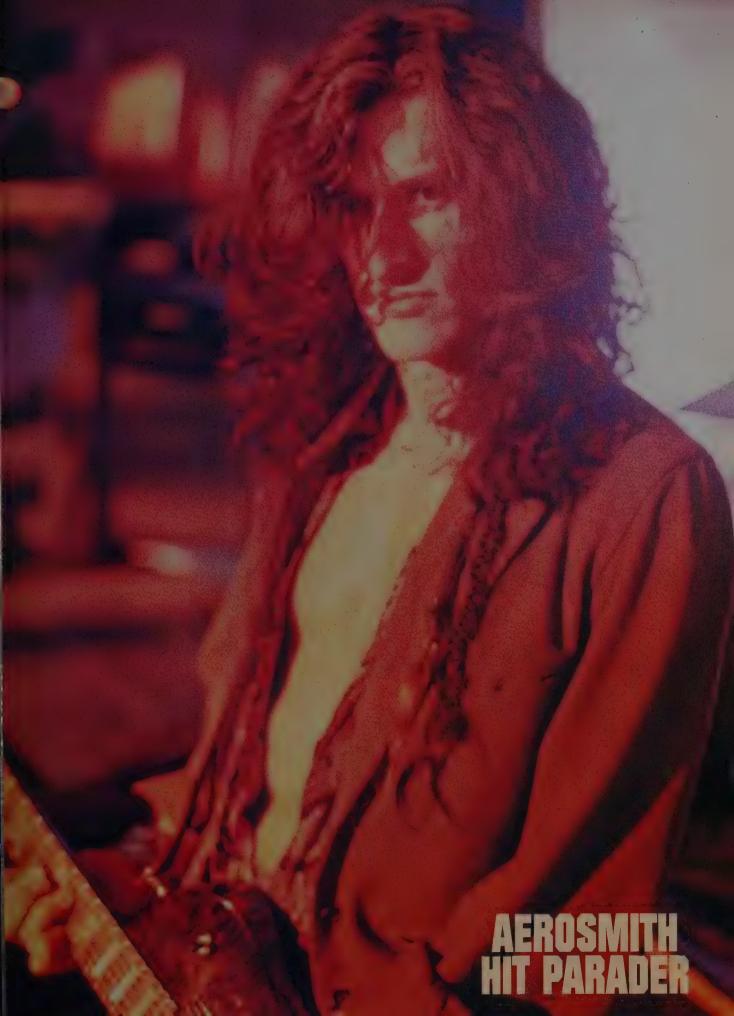
Can't believe A word they say Gotta, gotta find, gotta be a better way

Put it down if God is willing Can't take any dam more Cause I ain't your boy and I ain't your whore

This is what I've become This is what I've This is what This is This is what I've become

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(Recorded by MOTORHEAD) LEMMY KILMISTER MIKKEY DEE PHIL CAMPBELL

Don't talk to me, I don't believe a word Don't try to make me feel alright All the love in all the world Is not enough to save my soul tonight Don't be my friend I'm not a fool Don't talk of things that we can not see When all the ones that sing the blues Sometimes I think of how it used to be

I have seen the Devil laugh I have seen God turn his face away I have nothing to lose I have nothing left to say I have seen the sky turn black

I have seen the seasons run dry I have nothing that is yours I have nothing now that is not mine

Don't look at me, your eyes are cold and hard Don't wonder that I turn to you All the grief in all the world Is not enough to make me comfort you Don't tell me lies, I'm not a dog, Don't talk of love it seems to me All the people that we rob Sometimes I think of how they used me

I have seen the fires of hell I have seen the angels with flaming swords I have nothing that is mine I have much that could be yours I have seen the eye of God I have heard that lies are true I have nothing for myself I have nothing I would give to you

Don't say that word, I know it's only fools Who do not know their fate is just All the justice in the world Is not enough to buy my faith & trust Don't make a sideshow of yourself All the people we released Sometimes I think you're someone else

I have been where none have been In the empty howling rooms I have everything I need I have everything you stand to lose I have seen the diamond worlds I have seen the shape of space I have nothing to take its place I don't believe a word, I don't believe a word...

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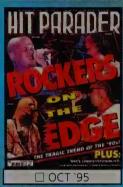


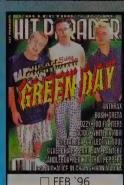


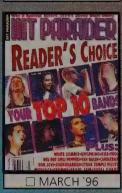




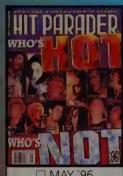








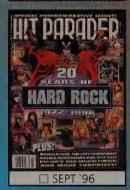














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# GERING UIF

BY ANDY SECHER

Often imitated, but never duplicated" should be the words printed on Ritchie Blackmore's business card. This is, of course, if this Degendary quitarist even has a business card. For the last 30 years Blackmore has let his distinctive playing—both with Deep Purple and his even-shifting side-venture, Rainbow—serve as his calling card. His death-defying lead runs, heavy-handed riffs and deft instrumental structures helped influence a generation of young players around the world through both their style and substance. Today, however, Blackmore finds himself in uncharted waters. With the release of Stranger In Us All, Rainbow's first album in 13 years, he discovers himself a goitar hero in the era of non-guitar heroes. He finds such a development both fascinating and somewhat disturbing—not so much in terms of his own historic career, but more for the direction in which such a trend leads the entire rock entire. Recently we sat down to talk to the mercunal Mr. Blackmore about his music, his guitar work and his view of rock and roll as it approaches the millennium.

# RITCHE BLACKWORE

Hit Parader: We hear that after all these years you finally have your own "signature" quitar line?

Ritchie Blackmore: It has taken some time, but I've never been in a particular hurry. I was simply waiting for the right time, the right opportunity and the right people to work with. I'm still playing a Fender Strat, but I actually have two new guitars coming out that I designed with the people at Fender. One is the white "Ritchie Blackmore '70s" Strat the one from the Machine Head days. It has that classic Strat sound that a lot of players today seem to be looking for, and not necessarily finding in more contemporary models. The other guitar is one I designed with a few special features, including a solid neck- one piece of wood. It also features two pickups, something a little

different since most Fenders have three. It really doesn't make much of a difference having two pickups, but few musicians other than Jimi Hendrix ever made effective use of the middle pickup. It has a very thin, reedy sound. So I simply did away with it.

Ritchie
Blackmore:
"Many guitarists
seem to miss the
whole point of
playing."

"So many of today's players sound like they're out of tune."

HP: Were you ever tempted to move away from the Strat and try other guitars?

RB: Not really. I would play other instruments, but because of the size of my hands, and the way I like to play, the Strat seems to work best for me. I'm sure there are many wonderful quitar companies out there, but I tend to be very much a traditionalist. After so many years I'm not about to start experimenting. I look at some of today's guitarists and it seems as if many of them are more concerned with getting a contract with a specific manufacturer than with creating their own sound and style.

HP: Does the quality of current guitar players bother you?

RB: What bothers me is that so many of today's players sound like they're out of tune. When I listen to what they do all I hear is the top E which is all sharp. To me, the most important thing about music is melody, and whether or not you can whistle the tune you're hearing. I don't believe

that great solos are a necessity, but great melodies are. We've come through a period during the last decade when so many guitarists specialized in playing incredibly fast solos— but they seemed to miss the point that pacing and saying something was the most important thing. Understatement is very important. Today, I do like the fact that many of the hard rock bands from Seattle depend on relatively simple chord structures, but because they always down-tune their instruments it just doesn't sound right to my ears.

HP: Who are the young guitarists you admire?

RB: There are quite a number of them. Steve Vai, for instance, camplay some incredible harmonies—things that are totally outrageous. I admire that greatly. There are other guitarists that I like as well—though most do tend to come from an earlier era. There aren't too many players today that I find particularly stimulating.

HP: It's always been said that you are a better guitarist on stage than in the studio do you agree with that?

RB: It was an old studio trick from our producers to turn off the red lights in the studio in a weak attempt to make me think that we weren't actually recording. Of course, all I had to do was peer through the glass to see the tape machine turning, so it didn't exactly take a genius to figure out what was going on. But I do tend to agree with that assessment: I may be better on stage than in the studio. Unless you're incredibly callous, or incredibly confident, the notion that this is what people will listen to for the next few decades does run through your mind. On stage, it's more of a fleeting sense of hereand-now. That is quite liberating.

HP: If there is one studio guitar solo from your entire repertoire that you could go back and change, which one would it be?

RB: Thankfully, since I don't listen to the radio, I don't get confronted by my past that often. Occasionally in clubs I will hear something, and it is always something of a surprise. The solo that comes to mind when you ask about one I'd like to change is My Woman From Tokyo. The whole middle eight part of that should have been a guitar solo, but I was so disgusted with what I was playing I turned to (Deep Purple key-

boardist) Jon Lord and said, "will you please play something?" So he added a piano part that worked out quite well. But the guitar solo leading up to Jon's part was quite embarrassing— you really can't play much worse than that.

HP: On the other hand, is there a studio solo that stands up to the test of time? RB: Gates Of Babylon is one that I like because I thought it captured exactly what I set out to do— which is relative-

ly rare, at least for me. I imagine that *Smoke On The Water* is another that has stood up over the years. It's one of the few solo that I actually remembered from the studio and attempted to recreate on stage every night. There were a number of solos on live albums, especially the Nobody's Perfect set that I like, but live albums are a very different animal. I also like quite a few of the solos on this album.



# INSTRUMENTA

BY MICHAEL SHORE

**Peavey**— whose well-made and well-priced guitars, basses and amplifiers we've featured numerous times here in this column— has new models worth checking out.

**Peavey** has responded to popular demand for a deluxe version of its popular *Firenza* electric guitar. The new one, a "simple yet elegant" update, according to **Peavey**, is the *Firenza JX* with a mahogany body available in several rich, classic-looking finishes, including transparent cherry walnut, and sunburst. It's got two hot-rodded,

already spawned "Plus" and 5-string versions. The new Axcelerator 6, not only extends the bass's range up and down; it also has all the features that made its predecessors popular: a deeply contoured body of light, resonant poplar, with an extended upper-cutaway horn to make it better-balanced in both standing and sitting positions; a 35-inch-scale one-piece maple neck capped

with exotic pau

soapbar-style single coil pickups, a three-way selector, which makes the pickups function as single split-humbucker in center position, master volume and tone controls, high-quality die-cast tuners and a vintage non-tremolo bridge system. The single-piece, 25-inch-scale neck has a 22-fret rosewood fingerboard.

For bassists, **Peavey** has the new *Axcelerator 6*, a 6-string descendant of the original *Axcelerator*, which has

ferro fingerboard, and specially designed VEL-6 pickups that feed an active-electronics shelving circuit for wide-ranging tone options. Master volume, pickup balance, and two-way toneshaping controls are also offered standard. Available finishes include pearl black, candy apple red, metallic purple, and metallic gold. For more info on these and other **Peavey** products write: **Peavey Electronics Corp.**, 711 A Street, A Street, Meridian, MS 39301.

# LYSPEAKING

Washburn's new KJ&V professional Karaoka Mixer is specifically designed to help parties come alive— by helping singers perform well. Sounds kinda like the opposite of what karaoke's all about, doesn't it? But you'd be amazed what the KJ7V's built-in digital echo and pitch control can do. It's also got a 3-input video switcher, multiplex decoder to cancel the guide vocal, dual balanced XLR mic inputs, three unbalanced quarter-inch mic inputs, dual graphic EQs, provisions for two phonos and three CD players, and a separately controlled output for the singer's monitor. Suggested retail price: \$799. For more info write: Sound Tech c/o Washburn International, 255 Corporate Woods Parkway, Vernon Hills, IL. 60061.



**DOD**, maker of top-flight effects pedals, has introduced the new rack-mounted (actually it takes two rack-spaces) *SR231Q* stereo/dual-mono 31-band graphic equalizer, offering up to 12 dB of boost or cut per band using low-noise potentiometers, with equal amounts of level control to compensate for gain changes. Switchable low-cut filters on each channel use electronic filter switching to minimize loud popping and clicking transients. This is a serious professional-audio-quality piece of gear for tailing your overall PA sound to any venue. For more info on this and other **DOD** products write: **DOD Electronics Corp.**, 8760 Parkway, Sandy, Utah, 84070.



**Zildjian**, the world's oldest and most respected cymbal maker has joined the 90's bigtime with its own World Wide Website, offering an interactive look at **Zildjian** products, bios and set-up info on famous **Zildjian** users, clinic info, the largest updates on cymbal and drumstick availability, and tips on cymbal selection, care and maintenance. Find it at http://www.zildjian.com. For more info, use old-fashioned snail mail and write: **Avedis Zildjian Co., 22 Longwater Driver, Norwell, MA, 02061**.

# VIDEO

#### BY ANNE LEIGHTON

Rock stars don't die, they just become corporate entities. At least that's the philosophy surrounding the crass promotion used for PolyGram's new home video. Teen Spirit: The Tribute To Kurt Cobain. With the group's first posthumous Cobain release, Live Sell Out still selling strongly on the video charts, PolyGram Music Video really did not have to do anything more than announce to MTV and the press that there was a new Nirvana video available. Instead PolyGram created a series of crass promotions, like a trivia contest on the internet through which some fan picked at random, could win the videos and a Kurt Cobain-model Fender guitar. We didn't even know that Cobain commissioned Fender to create a guitar! The purpose of the video, Teen Spririt is a tie in with the current Nirvana LP, The Muddy Banks of the Wishkah. This is the kind of crass commercialism that Nirvana fought so hard

The video, itself is approved by Krist Novoscelic and Dave Grohl, and it possesses both good and bad elements. Too many people—including self-serving journalists who were supposedly close to the band— provide interviews. More inspiring are quotes from fans and Novoscelic and Grohl. It's worth having the video if you're a diehard Nirvana fan, but please ignore the hype (60 min./\$19.95).

There was no crass hype involved in letting fans know about Blind Melon's new home video **Letters From A Porcupine**, a documentary that was released at the same time as the band's album **Nico**. Melon's lead singer Shannon Hoon died from a drug overdose in 1995. **Letters** is a legitimate tribute to Blind Music with solid musical performances, plus rare television appearances. Sales from **Letters** will benefit the music industry's fight against drugs. (80 min./no list price/Capitol Video).

It's ironic, but there are a number of videos currently available dealing with rockers who died too soon. Comedian Sam Kinison was a rocker at heart, and the E! Channel continues to run the documentary, The Life And Death of Sam Kinison: The True Hollywood Story. It features interviews with Bob Seger, Ozzy Osbourne, plus various comedians. Look for a video release sometime this year. The Grateful Dead's Ticket To New Years has been doing very well sales-

wise. (Monterey Home Video/\$29.95).

Living artists with home videos include **Garbage** (31 min./no sugg. retail/almo-Geffen) and Weird Al Yankovic's **Bad Hair Day** (\$9.98/Scotti Home Video).

Sammy Hagar made it very clear to his fans that he was not only alive and well, but making some of the best music of his life. He let his latest song Salvation on Sand Hill play for a week on his website. There'll be more songs and Red Rocker graphics available from the former Van Halen singer at http://www. liq uidaudio.comm.

Prodigy and America Online have been competing with the web by setting up

art with cable TV broadcasting. These days Pittman has taken his media sawy and special understanding of the American consumer to a new level. As AOL's new consultant, he has restructured AOL's payment plan through which subscribers can now pay a minimum of \$9.95 a month if they just take part in AOL's services without accessing the Internet. In addition, he's created new programming for the online service, using wild cartoon buses to take chatroom attendants onto the Worldwideweb in order to check out different websites.

So far, so good. Howard Stern still has his job. But his new employers Michael



Shannon Hoon: Fondly remembered.

new financial arrangements. Until Prodigy creates their own Internet service— to be cheaper than their monthly service, members can track down former **Hit Parader** writer Roy Trakin at one of his weekly music industry chats on Tuesday nights at 10 pm. Trakin, who has a captivating wit, has brought in private investigators who claim that Kurt Cobain's death was a plot and he pitted major industry presidents like Mercury's Danny Goldberg up against independent label owners like SST's Greg Ginn.

17 years ago Bob Pittman founded MTV by combining the resources of music video

Jordan (not the basketball star) and Bill Cosby (yes, the Jello star) are not exactly fans of the outspoken d.j. Stern brings in \$15 million to Jordan's company, Infinity Broadcasting by making his outrageous statements. Stern's not nervous about losing his job— he knows he is the King of All-Media. The last time he lost his radio job was in 1985 when he was working at an AM station in New York City. He was immediately hired onto an FM station, and soon after syndicated his own show throughout America.

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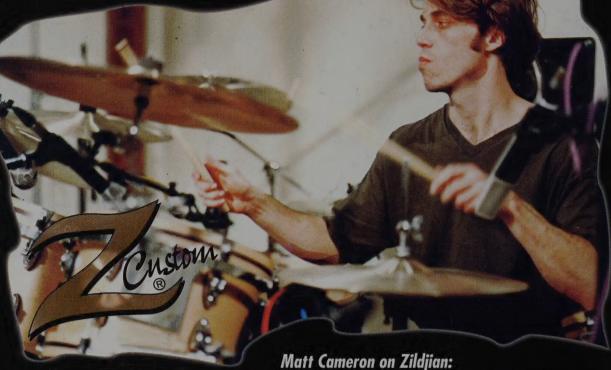
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White Zombie's John Tempesta on Matt Cameron





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"My A Medium Ride is my favorite. It has a very distinct ping, and it washes nicely with my crashes. My Hats are awesome too, a K top and an A New Beat bottom."

